DOCUMENT RESUME

ED 419 739	SO 028 771
AUTHOR	Sargent, Marcia; Malcolm, Vivian
TITLE	Egypt: A Simulation of Ancient Egyptian Civilization.
ISBN	ISBN-1-57336-218-2
PUB DATE	1997-00-00
NOTE	179p.; For other items in the "Interact" series, see SO 028 760-778.
AVAILABLE FROM	Interaction Publishers, Inc., DBA Interact, 1825 Gillespie Way, 101, El Cajon, CA 92020, telephone: 619-448-1474 ($44).
PUB TYPE	Guides - Classroom - Learner (051) -- Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Ancient History; *Arabs; Cooperative Learning; Decision Making; Elementary Education; Foreign Countries; Learning Strategies; *Middle Eastern Studies; Non Western Civilization; Simulation; *Social Studies; Teaching Guides; Teaching Methods
IDENTIFIERS	*Egypt

ABSTRACT

This simulation allows students to travel north through the six divisions of the Nile River, with each major phase of the simulation called a "cataract". Students earn travel points as they sail the Nile from its source in Central Africa through the Sixth Cataract, all the way to the First Cataract, and then on to the delta where it flows into the Mediterranean. Students spend about a week or less on activities to successfully navigate through a particular cataract. Each phase focuses on a major aspect of Egyptian history, culture, and geography. In these cataract phases, students are organized as citizens of one of the five important cities of ancient Egypt: Memphis, Abydos, Hermopolis/Akhetaten, Bubastis, or Thebes. Suggestions are given for modifying the unit with a 23-day schedule or a 15-day schedule of activities. (EH)

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ED 419 739

INTERACT
LEARNING THROUGH INVOLVEMENT

COMPLEMENTS OF INTERACT

EGYPT

A simulation of ancient Egyptian civilization

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EGYPT

A simulation of ancient Egyptian civilization

SAMPLE

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Our appreciation to Arelene Wolinski, San Diego Mesa College Professor of Egyptology, for her consultation and permission to use the illustrations from her book—Ancient Egypt, Personal Perspectives, also published by Interact.

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DBA **Interact**
1825 Gillespie Way #101
El Cajon, CA 92020-1095
ISBN 1-57336-218-2

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PURPOSE

... the longest river in the world ...

Situated on the Nile—the longest river in the world—Egypt is one of the great river civilizations of ancient history. Egyptians followed the seasons of the river that gave their culture life: inundation, planting, and harvest. Egyptians believed in the divinity of their pharaoh, had many gods, and sought an eternal afterlife that recreated their life on earth. They built great monuments to their gods and believed in an afterlife. Many of these monuments still exist today. Egypt is a unique civilization when compared to the West. While participating in this simulation, your students will learn Egyptian history, architecture, art, geography, and language. Specifically, your students will experience the following:

Knowledge

- Geography, resources, and climate of ancient Egypt and the Nile River
- Ancient Egyptian history, beliefs, customs, architecture, art, and language
- Various levels of contributions in society: nobility, priests, artisans, scribes and farmers
- Achievements of ancient Egyptians

Attitudes

- Appreciation for the greatness of human achievements in ancient Egypt
- Understanding the role of hieroglyphic writing in the development of Egypt's stable culture
- Realization of important political and social role of religion in Egyptian society
- Expectations of moral behavior between ancient Egypt and our own times
- Enjoyment of "tales well told" from another place and time while discovering common human emotions, dreams, and laughter

Skills

- Group collaboration, organization, and decision making
- Critical thinking
- Research techniques
- Language arts: reading, writing, speaking, and listening
- Art appreciation
- Math history
- Note taking
- Application of information to complete multi-task projects

This EGYPT simulation, organized into six major phases called "cataracts," has students travel north through these six divisions of the Nile River created by periodic narrowing and tumbling of the water over rocks. (These divisions are numbered as though people were traveling "up" the Nile. However, since your students will go "down" the river, they start at the Sixth Cataract.) Students will earn Travel Points as they sail the Nile River from its source in Central Africa, through the Sixth Cataract, all the way to the First Cataract, and then on to the delta where it flows into the Mediterranean Sea. Students will spend about one week or less on activities to successfully navigate through a particular cataract, each of which focuses on a major aspect of Egyptian history, culture, and/or geography. In these cataract phases, students are organized as citizens of one of five important cities of ancient Egypt: Memphis, Abydos, Hermopolis/Akhetaten, Bubastis, or Thebes.

> *… six divisions of the Nile River …*

Teaching Tip →

Of course, time requirements may require you to cover only some of the six phases or to exclude some of the recommended activities within each phase. See the TIME COMMITMENT section which begins on page 4 of this tab section.

The requirements to navigate each cataract successfully are briefly described below:

SIXTH CATARACT: KEMET/DESHRET

(The Black Land/The Red Land)

KEMET/DESHRET
Sixth

After reading a short background essay on the geography and climate of Egypt and the Nile River, each city creates a three-dimensional map of the Nile River including major landmarks, cities, cataracts, delta, hippos, crocodiles, papyrus marshes, quarries, farms, and land characteristics. Students also learn about their particular city, create city temples depicting their patron god or goddess, and make collars and *uraeus* or *nekhbet* headbands to show their position in society. They learn about the clothing of ancient Egypt and make headdresses to wear under their *uraeii* or *nekhbets*. They also create posters showing virtues of ancient Egyptians and then participate in a "carousel" viewing and discussion.

FIFTH CATARACT: SCRIBE SCHOOL

SCRIBE SCHOOL
Fifth

Each student studies hieroglyphics, the making of papyrus, and the life of a scribe in Egypt. They learn to write their own Egyptian name on a *cartouche* and to translate ancient texts which give clues for completing their final task at this cataract. They calculate using the Egyptian number system and create math problems to challenge another city. They read background essays on the religion of ancient Egypt and play the Sarcophagus Game, requiring them to use their knowledge of the mummification process and the gods to earn eternal life "at the weighing of their heart against the feather of truth."

OVERVIEW - 2

ARTISAN WORKSHOP
Fourth

FOURTH CATARACT: ARTISAN WORKSHOP

Members of each city read a myth of ancient Egypt and use Egyptian-style art techniques to create a tomb painting and write a poem about the myth. Students also make a mask to represent themselves in eternal life so their *ba* (i.e., earthly personality) can recognize their *ka* (i.e., eternal life force).

PYRAMID
Third

THIRD CATARACT: PYRAMID

After studying the construction techniques of Egyptians, each citizen is assigned to a level of society: nobility, priests, government workers, scribes, artisans, other laborers, and farmers. Each level then builds a pyramid of accomplishment indicating its class level importance to ancient Egyptian life.

PALACE
Second

SECOND CATARACT: PALACE

Students research, memorize information about a famous Egyptian person or Pharaoh, create a costume appropriate for the character, apply the appropriate makeup, and participate in a "wax museum." Here they are "frozen" statues which can be activated to animatedly tell their stories to classroom visitors—at the end of which they suddenly freeze back and assume once again their waxen statue poses.

FESTIVAL
First

FIRST CATARACT: FESTIVAL

To traverse this final cataract, city plays city in two ancient Egyptian games—"Senet" and "Snakes." The city which has traveled the farthest on the Nile River by the end of the inundation competition wins the double crown of Egypt with its noble son of Ra being crowned Pharaoh of Upper and Lower Egypt. This new Pharaoh then begins his/her reign over all at an Egyptian feast held to honor the patron deities and each city's workers.

CATARACT ACTIVITIES TIME COMMITMENT - 1

When you first examine the six-cataract tab sections in this notebook, you may be concerned that you simply do not have enough time to cover all the intriguing activities with your students. Therefore, we advise you to study the following pages which outline either a 23-day or a 15-day schedule of activities. We have also identified some activites that can be omitted entirely. Modify and customize these schedules to fit your class and time situation.

> *... you simply do not have time to cover all the ...*

23-DAY SCHEDULE ACTIVITIES

SIXTH CATARACT: KEMET/DESHRET—5 DAYS

(The Black Land/The Red Land)

- Construct Egyptian history time line (optional) to be worked on throughout EGYPT (Days 1-21)
- Hear Egyptian Creation Myth (Day 1)
- Learn about their *nome* :Thebes, Abydos, Bubastis, Memphis, Hermopolis/Akhtaten (Day 1)
- Construct *nome* standards (Days 1-5)
- Make collars—called *menats* (Days 1-5)
- Read about clothing of ancient Egyptians (Day 2)
- Make a khat—cloth head scarf—to wear under headbands (Days 2-5)
- Learn geography of Egypt, plants, animals, boats and farms on the Nile, mines, and quarries (Day 2)
- Create a three-dimensional map of the Nile River including major landmarks, cities, cataracts, the delta, animals, marshes, and farms (Days 2-4)
- Make Manners for Ancient Egyptians posters (Day 5)

FIFTH CATARACT: SCRIBE SCHOOL—7 DAYS

- Start Egyptian Masks (to be ready for Fourth Cataract) (sometime before Day 9)
- Assign Famous Egyptians of History and Myth for wax museum (Second Cataract), read about scribes (Day 6)
- Behave as a scribe (Days 6-11)
- Read about papyrus (Day 6)
- Read about hieroglyphics (Day 7)
- Write name in a cartouche (Day 7)
- Calculate in the Egyptian number system (Day 8)
- Write math problems to challenge another city (Day 8)
- Read about ancient Egyptian gods (Day 9)
- Read about mummification (Day 10)
- Read about Book of the Dead (Day 11)
- Answer questions and do projects to earn eternal life on the SARCOPHAGUS GAME BOARD (Day 12)

7

CATARACT ACTIVITIES TIME COMMITMENT - 2

FOURTH CATARACT: ARTISAN WORKSHOP—4 DAYS

- Read about Egyptian symbols and masks (Day 13)
- Construct a mask (Days 13-15)
- Read a myth of ancient Egypt (Day 14)
- Study Egyptian-style art (Day 14)
- Create a tomb painting and a poem of the myth (Days 14-16)

THIRD CATARACT: PYRAMID—2 DAYS

- Read about pyramids (Day 17)
- Read about nobility, priests, government workers/scribes, artisans, or farmers (Day 17)
- Make folded paper pyramid dioramas showing the Egyptian important way of life at a given level in society (Days 17-18)

SECOND CATARACT: PALACE—2 DAYS

- Research a famous ancient Egyptian (Days 6-19)
- Participate in an animated wax museum (Day 20)

FIRST CATARACT: FESTIVAL—3 DAYS

- Read about Egyptian food and feasts (Day 21)
- Compete against other nomes playing Senet and Snake (Days 21-22)
- Optional activities for those out of game competition (Days 21-22)
    - Write an evaluation of this EGYPT simulation
    - Write a myth of Egypt
    - Draw themselves as an Egyptian in the Egyptian style
    - Create a crook and flail for the crowning of Pharaoh of Upper and Lower Egypt.
- Festival to celebrate the *nome* which travels farthest on the Nile River and has the honor of crowning the Pharaoh of Upper and Lower Egypt (Day 23)

CATARACT ACTIVITIES TIME COMMITMENT - 3

15-DAY SCHEDULE ACTIVITIES

SIXTH CATARACT: KEMET/DESHRET—4 DAYS

- Hear Egyptian Creation Myth (Day 1)
- Learn about their *five nomes* (Day 1)
- Construct *nome* standards to help build team identity and gain important knowledge about Egypt (Days 1-4)
- Read about clothing of ancient Egyptians (Day 2)
- Read about geography of Egypt, plants and animals, boats on the Nile, farming on the Nile, mining and quarries (Day 2)
- Create three-D maps of the Nile River including major landmarks, cities, cataracts, the delta, animals, marshes and farms (Days 2-4)

FIFTH CATARACT: SCRIBE SCHOOL—5 DAYS

- Read about scribes (Day 5)
- Behave as a scribe (Days 5-8)
- Read about papyrus (Day 5)
- Read about hieroglyphics (Day 6)
- Write name in a cartouche (Day 6)
- Calculate in the Egyptian number system (Day 7)
- Read about ancient Egyptian gods (Day 8)
- Read about mummification (Day 8)
- Read about Book of the Dead (Day 9)
- Questions only on the SARCOPHAGUS GAME BOARD (Day 9)

FOURTH CATARACT: ARTISAN WORKSHOP—3 DAYS

- Read about Egyptian symbols and masks (Day 10)
- Read a myth of ancient Egypt (Day 11)
- Study Egyptian-style art (Day 11)
- Create a tomb painting and a poem of the myth (Days 11-12)

THIRD CATARACT: PYRAMID—2 DAYS

- Read about pyramids (Day 13)
- Read about nobility, priests, government workers/scribes, artisans, or farmers (Day 13)
- Make folded paper pyramid dioramas showing a level of society's importance to Egyptian life. (Days 13-14)

SECOND CATARACT: PALACE

- Omit this cataract

FIRST CATARACT: FESTIVAL—1 DAY

- Read about Egyptian food and feasts (Day 15)
- Honor the *nome* which travels farthest on the Nile River by crowning the Pharaoh of Upper and Lower Egypt (Day 15)

CATARACT ACTIVITIES TIME COMMITMENT - 4

ONE OR MORE ACTIVITIES THAT CAN BE OMITTED

SIXTH CATARACT: KEMET/DESHRET

- Construction of Egyptian history timeline
- Making collars–called menats–and headbands
- Making a khat–cloth head scarf–to wear under headbands
- Construction of Manners for Ancient Egyptians posters

FIFTH CATARACT: SCRIBE SCHOOL

- Construction of Egyptian Masks for 4th Cataract
- Research about famous Egyptians of History and Myth for wax museum
- Writing math problems to challenge another city
- Play on the SARCOPHAGUS GAME BOARD

FOURTH CATARACT: PALACE

- Construction of personal masks

THIRD CATARACT: PALACE

- Entire cataract

SECOND CATARACT: PALACE

- Research about a famous ancient Egyptian and participation in the wax museum.

FIRST CATARACT: FESTIVAL

- Competition against other nomes playing Senet and Snake and the concurrent activities for those out of game competition
- Feast

If you have very severe time constraints, the above activities can be omitted. However, the more varied and participatory the activities, the more enriching the EGYPT simulation will be for your students. We recommend including as many as you possibly can to provide the most enrichment to your students.

GLOSSARY - 1

12 provinces: daylight hours
Apophis: huge serpent who tries to defeat Ra the sun god
bennu bird: a phoenix-a mythical bird born from fire
benben stone: a stone in the shape of an obelisk, symbol of the rays of the sun
cataract: fierce, swift rapids
chaff: dust made from the outer husks of grain, produced by threshing
cubit: the length of an arm from elbow to fingertips used as a measurement in the ancient world
Deshret: the Red Land, the desert surrounding the Nile
Drought:time of the harvest (approximately March thru May)
Duat: the underworld
Emergence: land emerges from the Nile floodwaters covering it (approximately October thru February)
Faiyum: (in ancient Egyptian she-resy)an oasis area of a lake connected to the Nile by a river arm, the Bahr Yusuf in the 20th nome of Upper Egypt. The capital of the nome was, appropriately, Crocodilopolis.
Field of Reeds: the ancient Egyptians' name for their place of eternal afterlife
Geb: the earth, son of Shu and Tefnut, husband of Nut
Horus: son of Isis and Osiris
Inundation: time of the flood (approximately June thru September)
Isis: daughter of Geb and Nut
kemet: the Black Land, fertile strip of land along Nile
kite: a hawk with long, narrow wings, a deeply forked tail and with feet adapted for grabbing insects and small reptiles for prey. Isis is often shown with kite wings on her headdress, or instead of her human arms to symbolize her protective magic
Land of the Inundation: ancient Egypt
maat: an important ethical concept combining truth, justice, order and righteousness
menat: a broad necklace with a counterpoise hanging down behind
must: the crushed juice of grapes before and during fermentation
Nekhbet: goddess whose representation of a vulture was worn on the headdress of a deity or pharaoh as a symbol of supreme power in upper Egypt
Nephthys: daughter of Geb and Nut
nilometer: a gauge, often cut in stone or stone steps a cubit in height as at Elephantine, used to measure the height of the floodwaters.
nome: district in ancient Egypt with its own government, gods and capital city
Nun: chaos, nothingness
Nut: the sky, daughter of Shu and Tefnut, wife of Geb
Osiris: god of the dead, son of Geb and Nut
Sekhmet: the lioness form of Ra's eye

GLOSSARY - 2

senet: an ancient Egyptian game much like backgammon

Set: son of Geb and Nut

Shabti: A worker statue placed in the tomb which could magically come to life and work for the pharaoh or noble buried in the tomb during the afterlife.

Shu: Ra's son, Lord of the Air

Tefnut: Ra's daughter, goddess of dew and life-giving moisture

Thoth: the moon-god, the Measurer of Time

uraeus: representation of a cobra worn on the headdress of a deity or pharaoh as a symbol of supreme power in Lower Egypt

Wadjet: god whose representation of a cobra worn on the headdress of a deity or pharaoh was a symbol of supreme power in Lower Egypt

wedjat: (also udjat) the eye of Ra. Ra's first eye was the sun. Ra's new eye was the moon.

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More information

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More information

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Lattimore, Deborah Nourse, *The Winged Cat A Tale of Ancient Egypt*, Harper Collins Publishers, New Mexico, 1992. In ancient Egypt, a young servant girl and a High Priest must each find the correct magic spells from the Book of the Dead that open the twelve gates of the Netherworld to determine who is telling the truth about the death of the girl's sacred cat.

Manniche, Lise, *The Ancient Egyptians Activity Book*, British Museum Publications, London, 1989.

Price, Leontyne, *Aida*, Harcourt Brace Jovanovich, Publishers, San Diego, New York ,London. 1990. The story of a slave girl in Egypt as told by the Puccini opera of the same name.

Robinson, Herbert Spencer and Knox Wilson, *Myths and Legends of All Nations*, New York, 1960. This book brings together in convenient form a great wealth of famous myths and legends, from all periods and from all part of the world.

Stanley, Diane, *Cleopatra*, Morrow Junior Books, New York, 1994. Notable for its beautiful mosaic style illustrations, this is the tale of the last Egyptian queen.

Hamilton, Virginia, *In the Beginning*, Harcourt Brace Jovanovitch, New York, 1988.

Voigt, Cynthia, *The Vandemark Mummy*, Atheneum, New York, 1991. A mummy mystery set in modern times by the author of *Homecoming* and *Dicey's Song*. For ages 10-14

TECHNOLOGY RESOURCES

Music Audiotapes:

- RYKO Analogue, *The Music of Upper and Lower Egypt*, RACS 0106, USA, 1988 RYKODISC.
- Gulezyan H. Aram and David L. Shaul, *Fantasie Arabe Oud and Harp Music of the Near East*, Lyrichord Discs, Inc. New York.

CD ROMS:

- Discovery Communications, *Nile Passage to Egypt*, Bethesda, Maryland 1995 phone: (301)986-1999. Travel the Nile on a traditional sailing vessel while keeping a journal, watching video clips, and being able to turn your view 360 degrees. Play senet against Ramesses the Great. Incredible research tool created from the Discovery Channel video of the same name.
- Swfte International Ltd, *Archibald's Guide to the Mysteries of Ancient Egypt*, P.O. Box 219, Rockland, DE 19732, publ. 1994. Read and write hieroglyphics, hear the myth of Osiris, tour scenes of ancient Egypt.
- Microsoft Corporation, *Ancient Lands*, 1994-1995 Takes you back in time to the lands of ancient Egypt, Greece, and Rome. A CD-ROM museum where students find out what life was like by going to what interests them. (0495 Part No. 65013)

"YOUR NOTEBOOK"

Why this notebook format?

EGYPT is published in a three-ring notebook for two reasons:

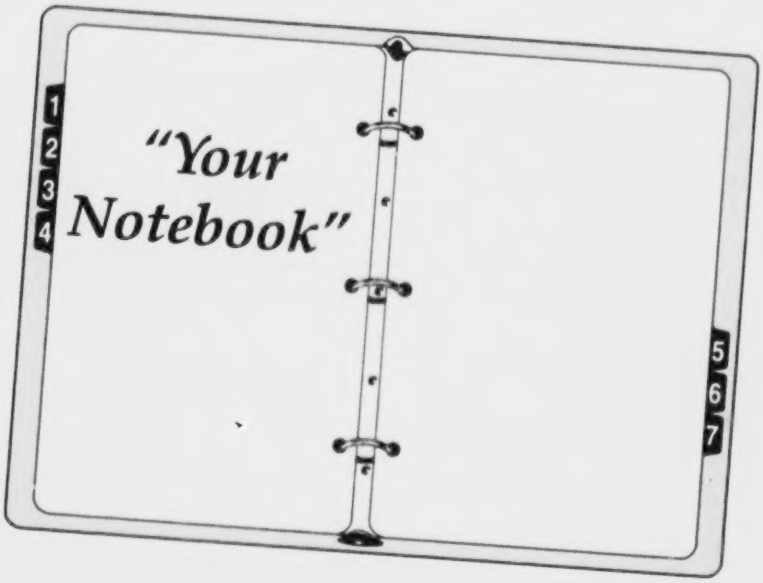
1. Using tabbed sections in a notebook allows you to organize the materials logically for easy access and use.
2. A notebook becomes something personal if you use its tab sections as places to "file" your own creative lessons as well as samples of students' work.

> *This notebook will become* yours *when you ...*

This notebook will become *yours* when you add personal materials in the various tab sections, materials that mean something special to you, your students, and their parents. For example, you may wish to keep in this first tab section notes on planning, creating, and "living" in the EGYPTIAN environment that takes place during the unit. You may wish to include photographs you took this year to show students next year when you repeat the simulation.

You can write notes and add your own handouts that have helped you expand on or improve the original materials in the tab sections. Wherever appropriate, include samples of student work that relate to the tab section's contents. You will then have plenty of samples to show students when you run the simulation again.

In summary, Interact is proud that its purchasers take our units and adapt them to fit their own situations. Consequently, be sure you fill the three-ring notebook's tab sections with your ideas and with your students' experiences. This notebook then will definitely have become **Your Notebook**.



... the Sixth Cataract ... the farthest point up the Nile River ...

Welcome to EGYPT and the Sixth Cataract. Cataracts are fierce, swift rapids that historically protected Upper Egypt and made travel difficult on the upper reaches of the Nile. We begin on the Sixth Cataract, the farthest point up the Nile River. Your students will be earning Nile Travel Points to travel down the Nile towards Lower Egypt and the crown of the Two Lands. They will participate in activities that are intended to build team spirit while encouraging individual creativity and responsibility. This cataract includes activities that enable students to understand a culture whose philosophy, geography, and orientation to everyday life were quite different from ours today.

- All directions in EGYPT are meant to suggest, not dictate.
- We have provided a great deal of material from which you can select those lessons and activities that meet the needs of your curriculum and students. Feel free to vary any of these to fit your situation.
- Depending upon time you have available and your students' age/abilities, you choose what you want your students to experience.
- In all cataracts, you will need to decide how you will distribute the Nile Travel Points. Suggestions are given throughout.

Teaching Tip →

Student groups may want to decorate their folders with appropriate group symbols after they get their nome descriptions.

■ Setup Directions

1. **Student Grouping** Decide how you will group your students and how many groups of three to six students you want. (This simulation is designed for five groups of five to six students each, but you can alter these numbers to fit your class.)

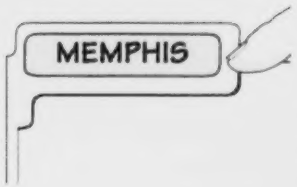
2. **Group Work Folders** Set up manila folders for student work–one for each group–with the following titles:
- Nome of **Thebes**
- Nome of **Memphis**
- Nome of **Abydos**
- Nome of **Bubastis**
- Nome of **Hermopolis/Akhetaten**

3. **Understanding the nomes and EGYPT** Carefully read one of the nome handouts in this tab (pp. 16-25). You need to understand what a **nome** is, what the **General Rules for Egyptians** are, what a typical beginning nome **Assignment** is, and what a nome's **Rules** are.

4. **Resource Materials** Assemble resource materials—maps and globes, reference books, art prints and artifacts. Museum stores and catalogs are a treasure trove for finding reproductions, jewelry, calendars of artifact pictures, and art prints. (See RESOURCES in Tab 1: Introduction)

5. **Duplication** Duplicate the following and place in nome folders as indicated:

- NILE TIME CHART (p. 10)—*optional/1 per group*
- NILE TIMELINE NOME ASSIGNMENT (p. 11)—*1 per group*
- NILE DELTA TIMELINE (p. 12)—*1 per group*
- NILE TIMELINE (p. 13)—*1-4 per group*
- EGYPTIAN CREATION MYTH (pp. 14-15)—*optional/1 per student*
- NOME OF THEBES (pp. 16-17)—*1 per group*
- NOME OF MEMPHIS (pp. 18-19)—*1 per group*
- NOME OF ABYDOS (pp. 20-21)—*1 per group*
- NOME OF BUBASTIS (pp. 22-23)—*1 per group*
- NOME OF HERMOPOLIS/AKHETATEN (pp. 24-25)—*1 per group*
- NILE TRAVEL POINTS PAPYRUS (p. 26)—*1 per group + extras*
- NOME STANDARD MODEL (p. 27)—*1 per group*
- ANCIENT EGYPTIAN CLOTHING (pp. 28-29)—*1 per student*
- GEOGRAPHY OF THE NILE (pp. 30-31)—*1 per group*
- PLANTS AND ANIMALS (pp. 32-33)—*1 per group*
- MINES AND QUARRIES (p. 34)—*1 per group*
- FARM ON THE NILE (p. 35)—*1 per group*
- BOATS ON THE NILE (pp. 36-37)—*1 per group*
- THREE-D MAP OF THE NILE (p. 38)—*1 per group*
- RUBRIC: THREE-D MAP OF THE NILE (p. 39)—*1 per group*
- CORRECT BEHAVIOR (p. 40)—*1 per pair of students*
- EGYPTIAN STYLE ART (pp. 41-42)—*1 per pair of students*



6. **Background NILE TIME CHART** In preparation for Day 1 activities, you may wish to begin with a timeline that gives students a brief background on prehistoric Egypt, whose culture primarily developed as a river civilization, much like those of Mesopotamia, India, and China. Similarities and differences can be explored.
   a. Have students create a timeline of Egyptian history from the Predynastic Era through the conquest by the Roman Empire. Students follow instructions on the NILE TIME CHART. You can start this project at the simulation's beginning and work on it as time permits, or you can give students a completion date and have them work on it as a homework assignment.

b. Hand out the NILE TIMELINE. Assign each nome a segment of the timeline and assign a span of years and dynasties. The nomes will use classroom resources, and outside resources, to discover what major events, people, buildings, and inventions were historically significant during selected time periods.

c. Instruct students to use a prominent black line to demarcate the actual years of such events, to draw a small picture or symbol that represents the event, and to provide a short caption about the event. One group needs to have the timeline segment that includes the delta region of the Nile so the "river of time" looks complete when it is done. Use the NILE TIMELINE NOME ASSIGNMENT as a handout for this work.

d. As an extra credit option, ask students to include at the bottom of their NILE RIVER TIMELINES events that happened outside Egypt at the same time in history.

... coloring the timeline ... will help ...

e. Stress that coloring the timeline with colored pencil, pen, or marker will help make the timeline look more impressive.

f. Tell students they should be prepared to make a presentation to the class about the highlights of their research and any insights they might have gained.

g. The timeline will be completed as the various nomes add their portions. When all parts are attached, it makes a LONG informative room decoration that can be referred to for the rest of the simulation. **Note**: *It is very effective to display the timeline going up the wall with the delta at the top, for the Nile River flows from south to north.*

7. **Travel Point Awards**

a. Clearly set your "travel times" when students can receive and record their collected Nile Travel Points on their Papyrus.

b. We suggest a day at the end of each cataract as Travel Day, when First-Ranking nome nobles can come to you for this purpose. At that time you can give out the Nile Points, record their distance traveled on the Nile Map, and initial or stamp your verification. (Some cataracts have more activities than others so you might want to award Nile Points more often during those cataracts.)

c. You need to decide whether nomes will keep their own Nile Travel Points papyri or whether you will file them yourself.

... opportunities to earn all those miles ...

d. The length of the Nile is 4,145 miles. The students as members of the nomes will have opportunities to earn all those miles to arrive at the Nile Delta.

e. **Note**: The winner is the nome which has traveled the farthest toward the delta by the end of the simulation's activities; therefore, student nomes do not actually need to reach the delta to win the simulation.

DAY 1: NOME STANDARDS, NECKLACES, AND HEADBANDS

Teaching Tip →

Creating the Nome Standard and the necklaces of rank and the headbands may require more time than one day, but you can keep to the schedule and have students use spare moments or time at home to complete their projects.

Materials:

- EGYPTIAN CREATION MYTH
- NOME OF THEBES, MEMPHIS, ABYDOS, BUBASTIS, and HERMOPOLIS/AKHETATEN background sheets
- construction paper, markers, glue, and dowels or yardsticks
- NILE TRAVEL POINTS PAPYRUS
- NOME STANDARD MODEL

Directions:

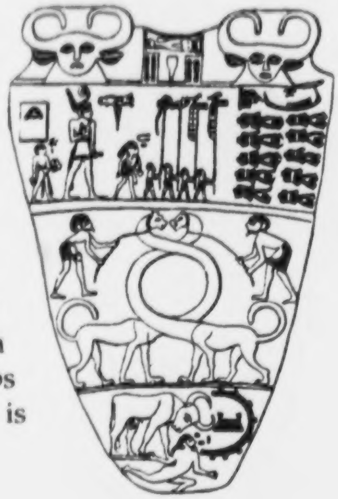
1. Before beginning the simulation, set the stage with the EGYPTIAN CREATION MYTH. *Be creative!* You may wish to wear Egyptian clothing and/or headdress, and speak to your students as an ancient storyteller ... or ... you may wish to wear archaeologist's clothing and blow the dust off a scroll as you tell the tale that was found in an ancient tomb on the banks of the Nile. Of course, you may just want to duplicate this for all the students to read on their own.

2. You could conduct a review discussion with the class to check for understanding and perhaps contrast the information in the myth with creation stories of other cultures.

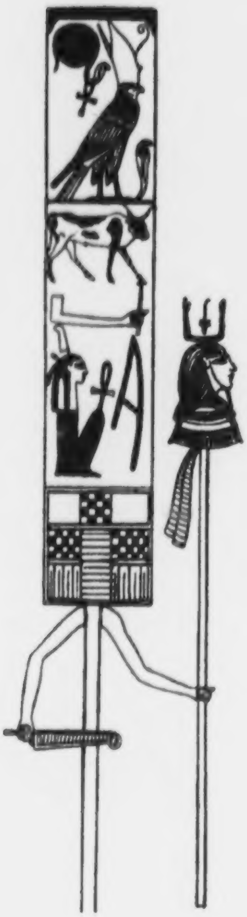
3. Assign students to their nomes. You may want to explain to the students that they will be involved in a simulation game of ancient Egyptian history and that they will be participating in a number of activities, both as individuals and as group members. Usually, elaborating on a few specific activities provides ample motivation to get the students started.

4. Distribute the appropriate NOME background sheets to each group. Students should read the information provided about their nome, deities, and expected nome behaviors.

5. Have students work on the first two items of the nome assignments which follow the historical essays. These assignments require the group to construct a group nome standard and to make decisions as to the rank of each nome member. (Students can draw slips with each rank listed if you think this is wise for your class.)



DAILY DIRECTIONS - 2



6. Provide colored tag board or construction paper and glue or paste for construction of a nome standard. If students do not have their own colored pencils, markers, or crayons, provide something for students to use to color their standards. You will need to provide wooden dowels (or get a student to bring them in before this day) to put the nome standards on. If you are unable to get dowels, one yardstick for each nome will do. Have students refer to the NOME STANDARD MODEL following the essays.

7. Upon completion—one or more class periods—the Nome Standards should be in place, preferably at each group's meeting area. Inserting one end of the dowel in a can filled with sand or plaster of Paris will keep them upright and visible.

8. Hand out the NILE TRAVEL POINTS PAPYRUS. Explain about the Nile Travel Point Awards and how to record them on this "Papyrus." Also tell students that points are earned not only for quality of work, but also for good cooperation among nome members. In addition, indicate how points are translated into travel through the various cataracts along the Nile. Finally, state that the nome having the highest total of points, hence the greatest travel distance along the Nile, will have one of its members appointed "Pharaoh." This ruler of all Egypt will preside over a great ceremony ending the simulation.

9. Award Nile Travel Points for effort and achievement as Nome Standards are completed. (Award up to 200 points—it is not difficult to compute if you grade on a 100 point scale and then double it. Remember, nomes must gain over 4,000 points (miles) to reach the Nile delta.)

10. Tell the nomes to review their background essays to determine the colors associated with their particular gods. Tell them each member will need a piece of cloth approximately 28" x 28" of the color decided upon. (The cloth can also be striped, but it should be uniform for all members, if at all possible.) The cloth should be brought to class for Day 2 of the simulation.

11. Have students begin work on the last two nome assignments that follow their historical essays.

12. The necklaces and headbands called for can be made out of tag board or cloth; then decorated with an assortment of materials.

Teaching Tip →

Perhaps the best method to ensure this is to ask one member to supply enough cloth for the whole nome. ***Example****: an old table cloth or sheet of the appropriate color. Of course, it would have to be clean!*

13. Assign a due date for the completion of the necklaces of rank and the headbands. It is important to get this done as early as possible so students feel immersed in their Egyptian character. Once they begin wearing their rank necklaces each day, call students by their rank and name: "Noble James" or "Scribe Susan" or "Administrator Michael."

14. Award Nile Travel Points for the quality of the finished projects and the ability of nome members to work together to reach decisions and complete their creations by date due, or as they are completed. (Award up to 200 points for nome necklaces and up to 200 points for nome headbands).

15. **Note**: Students should wear their necklaces of rank (called *menats*) and headbands (called *uraeus* or *nekhbets*) whenever the EGYPT simulation is going on in your classroom.

DAY 2: CLOTH HEADDRESS AND THREE-D MAP

Materials:

- ANCIENT EGYPTIAN CLOTHING
- GEOGRAPHY OF THE NILE
- PLANTS AND ANIMALS
- MINES AND QUARRIES
- FARM ON THE NILE
- BOATS ON THE NILE
- THREE-D MAP OF THE NILE
- RUBRIC: THREE-D MAP OF THE NILE
- white tag board for each nome

Directions:

1. Hand out and then have students read the ANCIENT EGYPTIAN CLOTHING essay. This "Reading-Doing" Activity gives students background information and then gives an assignment to apply the knowledge. The finishing touch on their Egyptian personae will be the making of a cloth headdress or khat to wear under their headbands. This assignment requires students to bring in cloth for the khats; it will not be finished in one day. Give a due date to help procrastinating students to set time goals.

2. Award Nile Travel Points for effort and achievement as khats are completed. (Award up to 200 points when khats are finished for entire nome.) You might want to give a certain number of points (5?) for each member who wears the menat, the headband and khat each day of EGYPT.

3. Distribute the following essays, one set per nome:
- GEOGRAPHY OF THE NILE
- PLANTS AND ANIMALS
- MINES AND QUARRIES
- FARM ON THE NILE
- BOATS ON THE NILE

4. Tell each nome that one of its members must become an expert on one topic of ancient Egyptian life and will be responsible for teaching the other members of the nome. Each expert will also be responsible for helping construct items relevant to his/her area of expertise on the nome's three-D map, the next nome assignment.

Teaching Tip →

These end up being rather large. If you plan to hang them on the wall or from the ceiling tell the students in advance that objects will need to be securely attached so they do not fall off when hung vertically. Make it part of the assessment points.

5. Hand out assignment sheet THREE-D MAP OF THE NILE. This assignment works best if each nome map is made on one piece of white tag or railroadboard per group. Encourage the students to be creative with folding and cutting construction paper to construct their objects.

6. Hand out to the nomes the RUBRIC: THREE-D MAP OF THE NILE sheet so it is clear to the students how you will evaluate their work.

DAY 3: PLANNING THE CONSTRUCTION OF THE THREE D MAP

■ Materials:

(Same as Day 2)

■ Directions:

1. All members of the nome will need to read and be familiar with the information in the many background handouts, for some of the information will be used as questions in the SARCOPHAGUS GAME in the Fifth Cataract. One way to enhance learning is for each student in the group to become an expert on one sheet and then teach the information to all nome members. Students should underline or highlight the most important words, phrases, ideas, facts. The information on these sheets will also be needed to make accurate maps.

2. After planning together the symbols for their map and the three-D objects their nome will make, encourage students to finish uncompleted objects as homework. Remind them that they will have only two more days to complete their map. Setting a tight time frame and sticking to it builds a sense of excitement in the classroom.

3. You may wish to distribute Nile Travel Points for exemplary group behavior and/or completed assignments at this point.

DAY 4: CONTINUE WORK ON THREE D MAPS

■ Materials:

(Same as Days 2 and 3)

■ Directions:

1. Have nomes work on three-D maps.

DAY 5: FINISH THREE D MAPS AND ASSESS WORK

■ Materials:

- RUBRIC: THREE-D MAP OF THE NILE
- CORRECT BEHAVIOR
- EGYPTIAN STYLE ART

■ Directions:

1. Have nomes work on their three-D maps. Use RUBRIC: THREE-D MAP OF THE NILE when they are finished. There is a maximum of 200 points possible.

2. For those nomes who finish early, give them the CORRECT BEHAVIOR sheet, for it will take more than one class hour to finish this activity. (See Day 6's directions)

DAY 6: MANNERS AND ART OF ANCIENT EGYPT

■ Materials:

- CORRECT BEHAVIOR
- EGYPTIAN STYLE ART
- poster paper, crayons, colored pencils

■ Directions:

1. If you have not already done so, hand out to all groups the CORRECT BEHAVIOR sheets and poster paper. Provide crayons, markers or colored pencils if students do not have them.

2. Have students in nomes work in pairs. Each nome pair makes a poster illustrating a different rule of Egyptian manners. Be sure and emphasize to them the written rule is *not* to be on the front of the poster. They may use words as part of their poster as long as it is like conversation in a comic strip. They are showing this rule of behavior; they are telling it.

3. Once the posters are finished, expose the class to all of them. The method used here is called "**Carousel.**"

4. Have the student pairs put their posters up at eye level around the perimeter of the room. Then the pairs stand at their own poster with the CORRECT BEHAVIOR sheet. This act does not require blank wall space. They can simply tape the poster up over anything on the wall.

5. Tell the students they will be moving around the room to view each poster with their partner. They will have one minute to decide which behavior the poster shows and how effective it is in communicating the rule it shows. Then they will move on to the next poster at your direction. Carousels typically move counter-clockwise.

5. Tell students to move (rotate around the carousel). Correct their direction if necessary. Time one minute, move, etc., until each pair has had one minute at every poster and is back by its own poster. With a class of 30 this carousel should take about 15 minutes.

6. Tell the pairs they are going to reverse the carousel back six posters. Have them do this. They should not be at a poster by their own nome members.

7. Starting with whichever pair you wish, have the pair tell you what they think the poster in front of them is saying and which ancient Egyptian behavior it shows. Then ask the creators of the poster to respond. Ask the creators: What were you trying to show? Then have the next pair in the carousel tell about the poster they are in front of, what they think it is saying, and which behavior it shows. Put a time limit on the responses, at least mentally, so you can get all around the carousel in 20 minutes or so.

8. When finished, it is a good time for a discussion about the proper behavior for ancient Egyptians. How was it the same as correct behavior for our culture today, and how did it differ? Which rules seem reasonable? Which ones unreasonable? Why? (This response can also be a homework assignment to write a response to these questions.)

9. Award points for posters. The nome might select one to be evaluated by the Pharaoh (yourself) for points, or you might look at all and average the scores. (Award up to 100 travel points for the nome's posters and up to an additional 100 points per nome for the Egyptian style art the nome created.)

“ *... the proper behavior for*

ancient Egyptians ... ”

NILE TIME CHART

Memphis:

Predynastic Period:	c.5000-3100 BC		
Archaic period:	c.3100-2890 BC	I	Menes (Narmer)
	c.2890-2686 BC	II	
Old Kingdom:	c.2686-2181 BC	III	Zoser(Djoser); Huni
		IV	Sneferu; Khufu(Cheops); Khafra(Chephren)
		V	
		VI	Pepy I; Pepy II

Abydos:

First Intermediate Period:	c.2181-1991 BC	VII	Memphrite)
		VIII	(Memphrite)
		IX	(Heracleopolitan)
		X	(Theban)
		XI	(Theban)
Middle Kingdom:	c.1991-1786 BC	XII	Amenemmes I,II,III; Sesostris I,II,III
Second Intermediate Period:	c.1786-1567 BC	XIII	
		XIV	
		XV	(Hyksos)
		XVI	(Hyksos)
		XVII	(Theban)

Hermopolis/Akhetaten:

New Kingdom:	c.1567-1085 BC	XVIII	Thutmose I; Hatshepsut; Akhenaten; Tutankhamen; Horemheb
		XIX	Ramesses II
		XX	

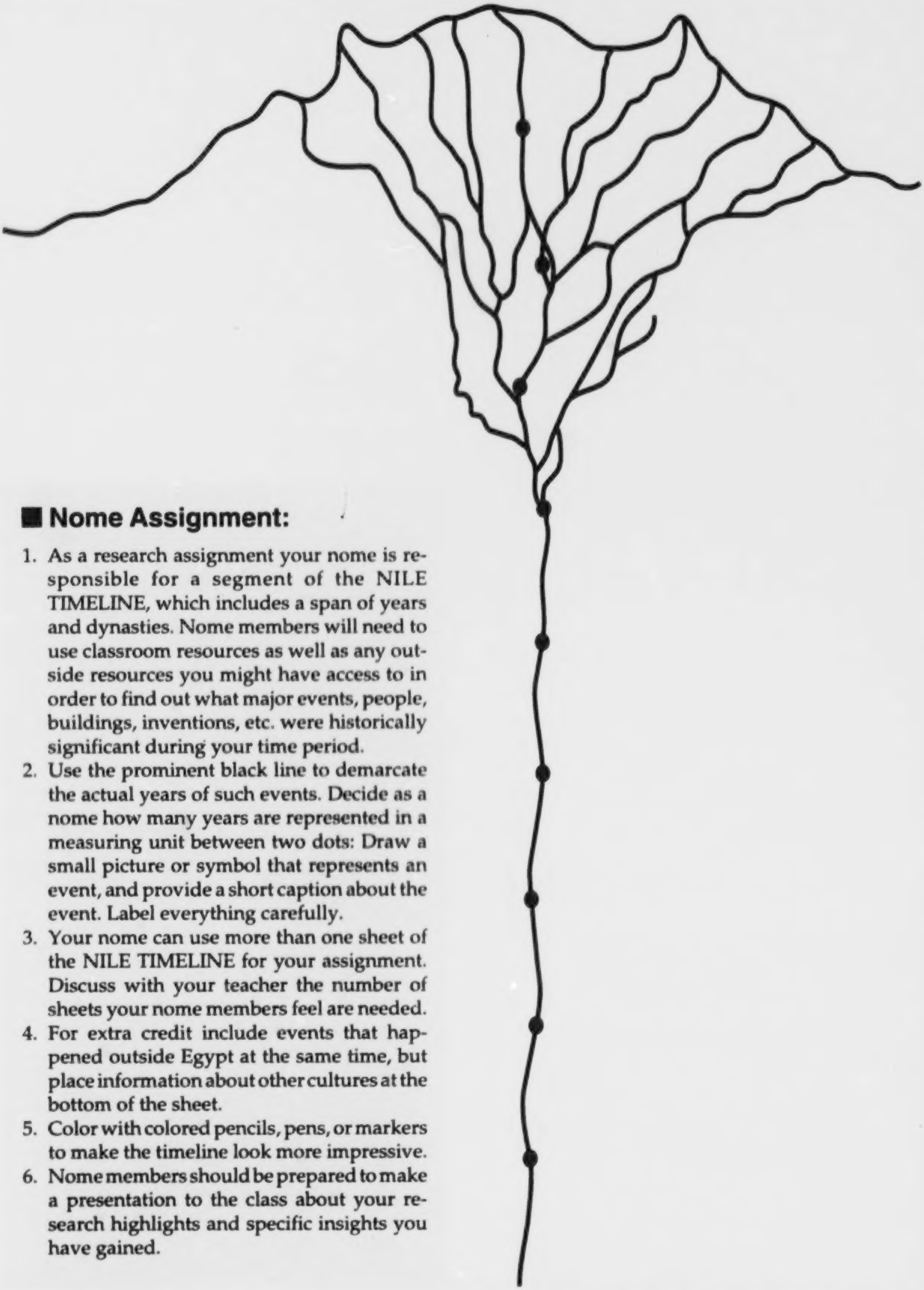
Bubastis:

Early Period:	c.1085-525 BC	XXI	
		XXII	
		XXIII	
		XXIV	
		XXV	Pianhky; Shabaka; Taharqa
		XXVI	
First Persian Period:	c.525-404 BC	XXVII	Darius I; Xerxes
Late Period:	c.404-343 BC	XXVIII	
		XXIX	
		XXX	
Second Persian Period	c.343-332 BC	XXXI	

Thebes:

Conquest	c.332		Alexander the Great
Ptolemaic Period	c.332-30 BC		Ptolemy I; Cleopatra
Conquest by Romans	c.30 BC		Octavius

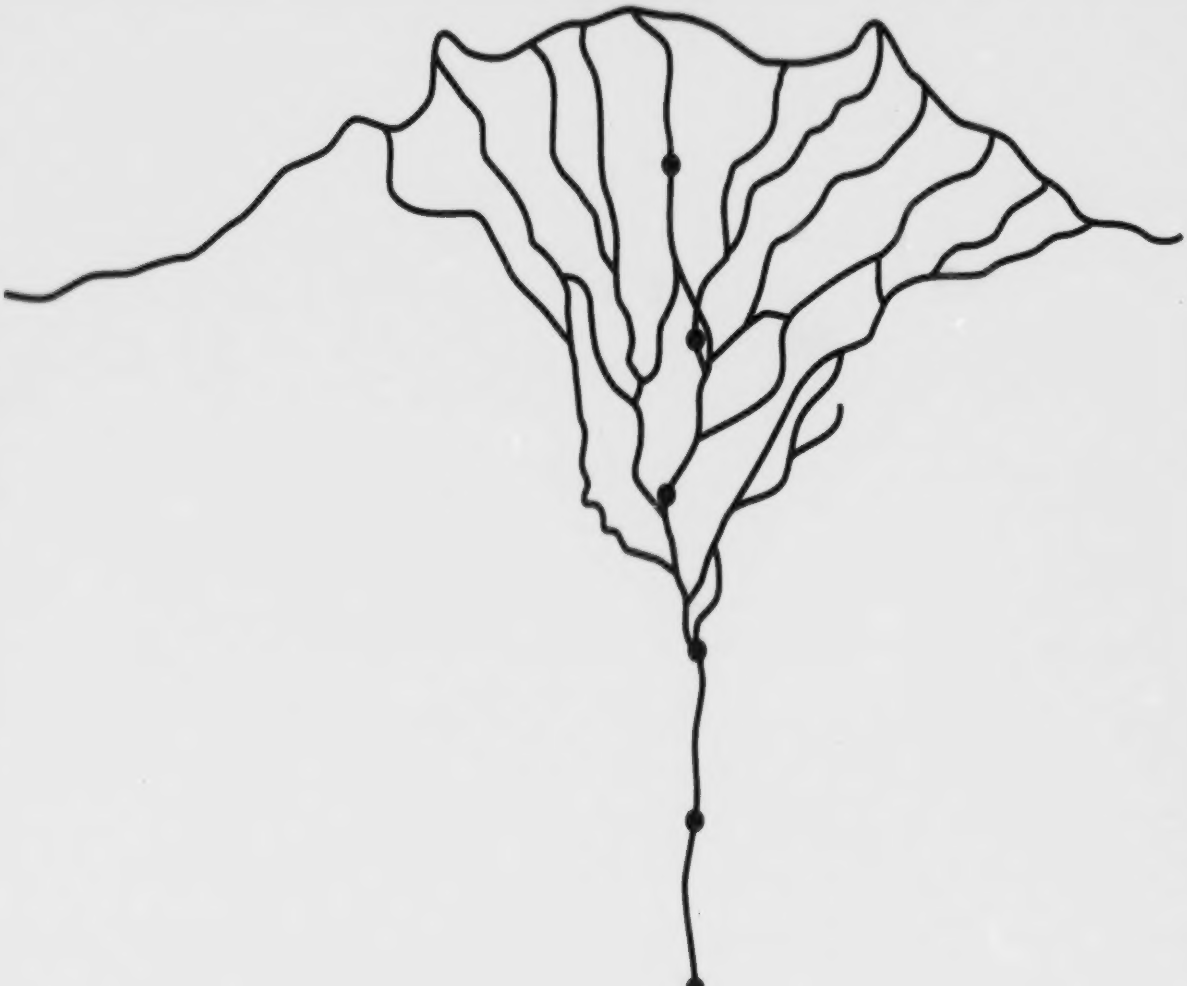
NILE TIMELINE NOME ASSIGNMENT



■ Nome Assignment:

1. As a research assignment your nome is responsible for a segment of the NILE TIMELINE, which includes a span of years and dynasties. Nome members will need to use classroom resources as well as any outside resources you might have access to in order to find out what major events, people, buildings, inventions, etc. were historically significant during your time period.
2. Use the prominent black line to demarcate the actual years of such events. Decide as a nome how many years are represented in a measuring unit between two dots: Draw a small picture or symbol that represents an event, and provide a short caption about the event. Label everything carefully.
3. Your nome can use more than one sheet of the NILE TIMELINE for your assignment. Discuss with your teacher the number of sheets your nome members feel are needed.
4. For extra credit include events that happened outside Egypt at the same time, but place information about other cultures at the bottom of the sheet.
5. Color with colored pencils, pens, or markers to make the timeline look more impressive.
6. Nome members should be prepared to make a presentation to the class about your research highlights and specific insights you have gained.

NILE DELTA TIMELINE



NILE TIMELINE

EGYPTIAN CREATION MYTH - 1

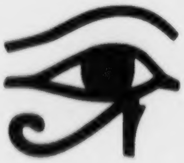
■ Water, unmoving

Before the beginning there was Nun—also called Infinity, Nothingness, Nowhere, and Darkness—a stagnant waste of water, unmoving. Nun exists today only as the deepest well water and in the floodwaters of the Nile, but before the beginning, Nothingness was everywhere. It was said: "Someday instead of Ra sailing the sun in his Boat of Millions of Years across the sky each day, Nun will re-envelop the world. Then Osiris, Lord of the Underworld, will sail his boat across the surface of Darkness and all will be Nun again."

■ Waters waiting

Before the beginning, the waters waited, still. Then—there was no "when," for time had not yet come into being—from the waters of Chaos, from Nun, a ripple spread—and a lotus flower lifted up and bloomed, opening its petals into Infinity. From the center of the bloom, in the shape of a bennu bird Ra flew out and landed on the pyramidal top of a benben stone on a primeval hill. The bloom, the bennu bird, the benben, and the first hill were all created by the effort of Ra's will. He laid the foundations of things in his own heart, and from there came the multitude of created things.

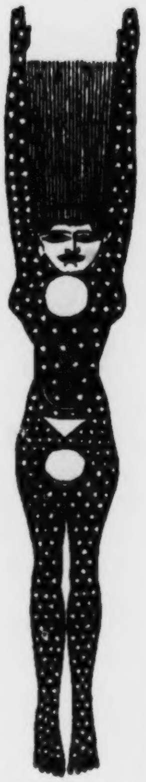
■ Ra and his children



Ra spat out his son Shu, Lord of the Air, and his daughter, Tefnut–life giving dew and moisture–upon the waters of Nun. Shu and Tefnut floated on the waters watched over by Ra, who had but one Eye, the **wedjat**.

In the darkness of the beginning, Shu and Tefnut became separated from Ra, who, fearing for his son and daughter, sent his one Eye to look for them. Eventually the Eye returned with Shu and Tefnut. While they were gone, wishing to see around him, Ra had replaced the Eye with a new one and had endowed it with some of the splendor of the first. When he was reunited with his children, he wept with joy from his new eye, and the tears fell upon the hill and became men.

The first Eye however was angered to find its place taken, and Ra recognized the anger as righteous. He took the first Eye and placed it in the center of his forehead to rule over all the world. This is the Eye of anger, the Eye of the burning sun of the desert, the Eye of the cobra, the uraeus, the power of Ra.



■ Origin of the earth

Shu and Tefnut gave birth to Geb the earth and Nut (noot) the sky. Shu lifted up his daughter Nut from the earth to create the world. Geb and Shu were both brother and sister and husband and wife. They had four children: **Isis** and **Osiris**, **Nephthys** and **Set**. **Horus** was the son of Isis and Osiris.

■ A Golden Age

Ra ruled the world he had created. This was the first time when gods lived on earth, and there they had their kingdoms. It was a Golden Age, a time when Ra was young and vigorous. Each day he would rise, eat breakfast brought by the morning star, then set out from the House of the Benben in Heliopolis to travel through the 12 provinces (daylight hours) of his kingdom. Sometimes his close observation was too much for his people, and they rebelled against the blazing summer heat. Alas, to no avail, for they were powerless against his might.

■ Ra ages

However, as Ra grew old, his power waned and he drooled from his quivering mouth. His judgments were not wise, and Maat was not fulfilled in the Land of the Inundation. Isis and even Osiris disagreed with him. Eventually men knew that Ra now lacked strength and rebelled against him. They said: "His Majesty is grown old. His bones are silver, his flesh is gold, and his hair is real lapis lazuli."

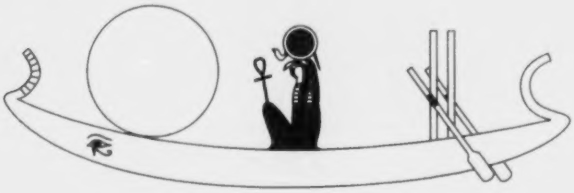
Ra called a council of the gods to advise him on how to treat the plot against him. Nun spoke up saying that Ra was still strong, stronger than Nun, and Ra should turn his Eye upon men so they would know this.

Ra sent his Eye in the shape of **Sekhmet**, the lioness, to subdue mankind. She was successful, but wanted to completely destroy everyone and everything. Such destruction Ra would not permit.

EGYPTIAN CREATION MYTH - 2

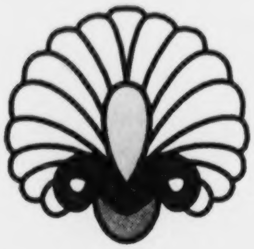
Ra leaves the earth

After this victory, however, Ra was weary and wished to give up his throne on earth. Therefore he rode on Nut into the heavens with the other gods clinging to Nut's belly as the stars. As a result, heaven and earth became separated from the gods, and men and the known world were made. Ra left the rule of the earth to **Thoth**, the moon-god, the Measurer of Time.



Ra today

Now each day Ra emerges from behind the mountain Manu, the Mountain of Sunrise, and goes between two sycamore trees. Then he sails with the sun across the sky in his Boat of Millions of Years. A number of gods are his crew: **Geb**; **Thoth**; **Hu–the**, god of divine command; **Sia**, god of intelligence; and **Hike**, in charge of magic; and often **Harakhte**–Horus of the Horizon, Ra's son. Then he sails to the West through Duat, the underworld, for 12 hours of darkness while Thoth watches over mankind. A huge serpent, **Apophis**, constantly tries to vanquish Ra and prevent him from ever emerging from the Underworld of Darkness. When stormy weather came, ancient Egyptians said it was a temporary victory of Apophis, but Ra would always be victorious in the end.

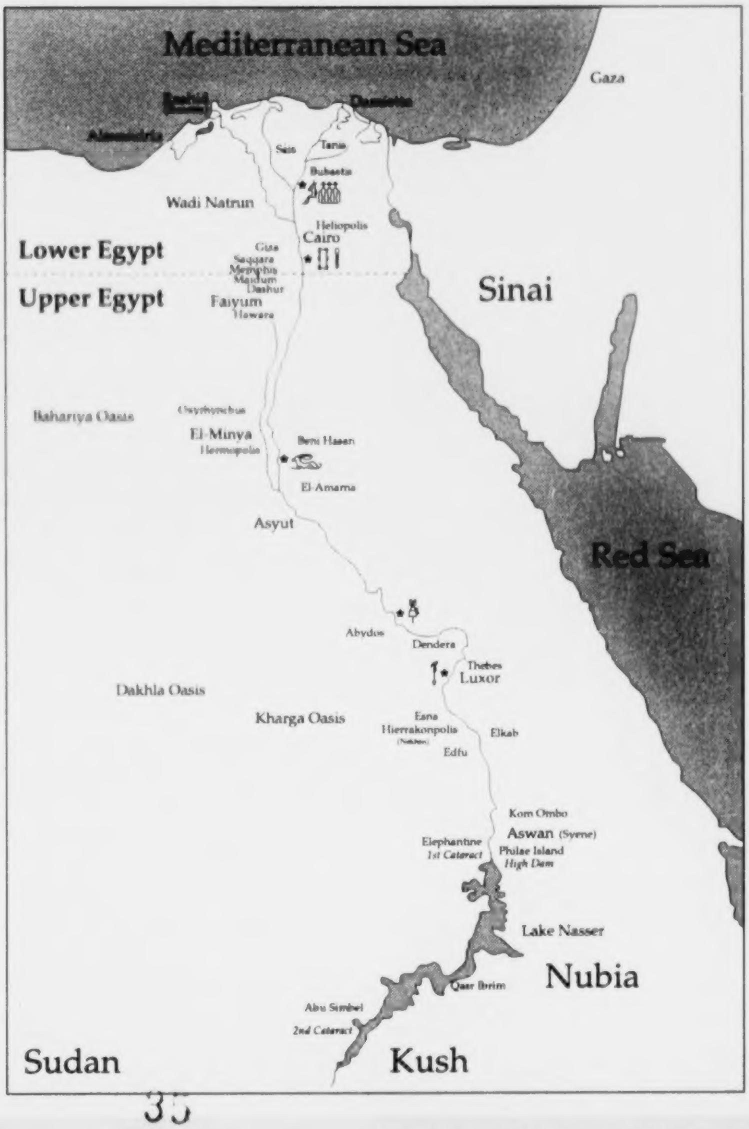


Honoring Ra

Now Ra is always honored in the land of the Nile, for Egyptians say this about him:

All the cattle are resting in the fields,
The trees and plants are growing,
The birds flutter above the marshes,
Their wings uplifted in adoration,
And all the sheep are dancing,
All the winged things are flying,
They live because you have shone on them.

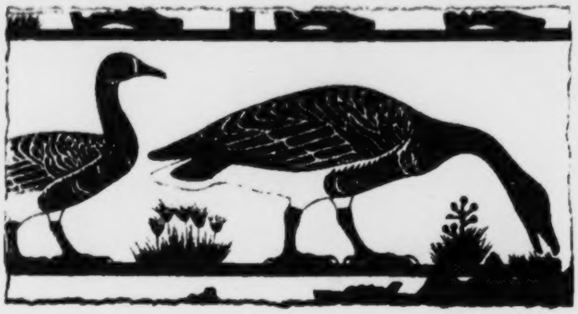
The boats sail upstream and downstream alike,
Every highway is open because you dawn.
The fish in the river leap up in front of you,
Your rays are in the middle of the great green sea.


Mediterranean Sea
Gaza
Rashid
Damietta
Alexandria
Sais
Tanis
Bubastis
Wadi Natrun
Heliopolis
Cairo
Lower Egypt
Giza
Saqqara
Memphis
Maidum
Dashur
Upper Egypt
Faiyum
Hawara
Sinai
Bahariya Oasis
Oxyrhynchus
El-Minya
Hermopolis
Beni Hasan
El-Amarna
Asyut
Red Sea
Abydos
Dendera
Thebes
Luxor
Dakhla Oasis
Kharga Oasis
Esna
Hierrakonpolis
(Nekhen)
Elkab
Edfu
Kom Ombo
Aswan (Syene)
Elephantine
1st Cataract
Philae Island
High Dam
Lake Nasser
Nubia
Qasr Ibrim
Abu Simbel
2nd Cataract
Sudan
Kush

NOME OF THEBES - 1

Introduction

Ancient Egyptians lived along a very narrow band of land that was made fertile by the Nile River's yearly flooding. They called this land KMT (**kemet**, or the Black Land, for the dark color of its earth). All else was DSHRT (**deshret**, or the Red Land, for its red sands and scorching heat). Another name for ancient Egypt is **Tamera**, "the land of the inundation."



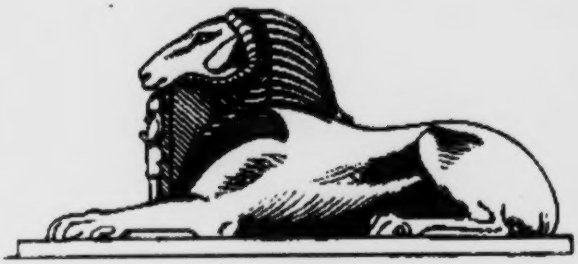
From earliest times Ancient Egyptians unified neighboring villages into districts called hesep, or in Greek, nome. Each nome had its own government, capital city, protective god or gods, and temple. The nomes had carefully marked boundaries with records kept of their amount of farm land and their canals with all their branches. Each nome had a standard, a portable sign that included an image of the nome deity or a symbol of religious power.

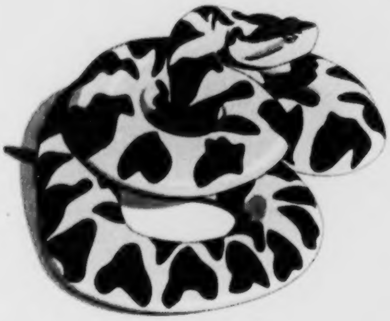
About the nome

- You are a member of the nome of Thebes, orignally called Waset, the nome of the Southern Shield, the fourth nome of upper Egypt. Its capital city was Waset, better known by its Greek name of Thebes, a name now given to the entire nome.
- According to the hymn to Amon, Thebes had "come into being before all others." Thebans were the first men, those who had begun all the other cities. Memphis citizens disagreed with this claim, believing they were the first city because Menes, the legendary king who first ruled both Upper and Lower Egypt, founded their city.
- Thebes was a busy, crowded city, the largest city of the New Kingdom. Covering about three square miles on both sides of the Nile, the eastern side was for the living and the western side for the dead. On the east bank was the enormous temple of Luxor and the town of Karnak. On the western side was the Valley of the Kings, the Valley of the Queens, and the Colossi of Memnon.

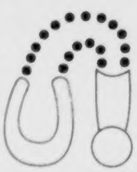
God of Thebes

- Thebes had a triad of gods consisting of Amon, the goddess Mut, and their son Khons.
- Amon's animal manifestations were the Nile goose, the ram and sometimes the snake. He was also considered "the hidden one," a god of the wind, "the breath of life for everyone."





- Because the color blue represents the sky, lapis lazuli, a beautiful blue stone often used in jewelry and inlay work, was sacred to Amon.
- In the New Kingdom, Amon was the supreme state god. Associated with the sun, he became Amon-Ra: "He who abides in all things," the ba or soul of everything.
- The obelisk tekhen was a symbol of Amon, as the first rays of the sun were thought to have hit a "ben-ben," a rock roughly in the shape of an obelisk.
- Mut was viewed as the eye of Ra. She was often depicted wearing the crown of Upper Egypt. The vulture was Mut's sacred animal.



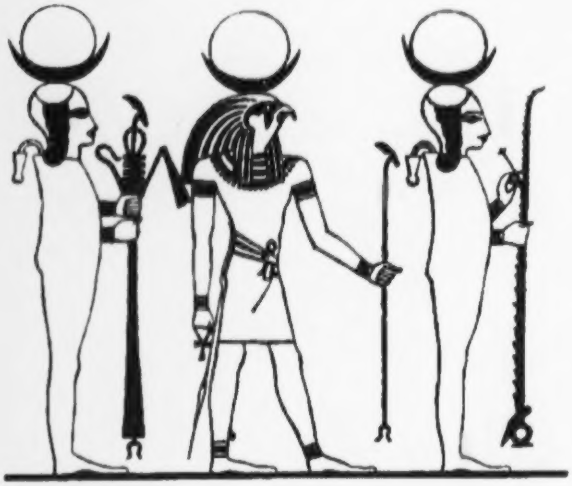
- Khons was associated with the moon, a runner who traveled the skies. "The Lord of Truth and the Maker of Destiny," he was considered to have authority over evil spirits. He was depicted as a mummified young man, shaven except for the sidelock of hair worn by the young, wearing the menat, the lunar disk, and crescent.

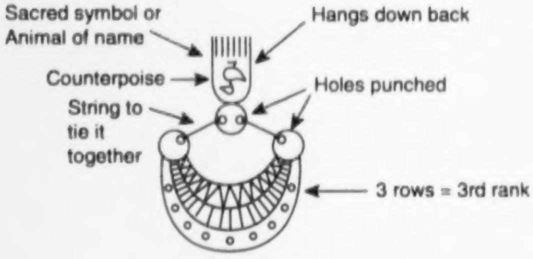
NOME OF THEBES - 2

■ General Rules for Egyptians

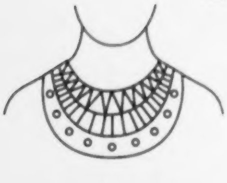
As an **Egyptian**, you must preserve "**maat**," an important ethical concept that combines "order, truth, justice, and righteousness."

1. Keep your nome area neat and organize all your efforts.
2. Be honest in all you say, and do not claim others' work as your own.
3. Be fair and listen carefully to fellow Egyptians. The Instruction of Amenemopet says: "Give your ears to hear what is said. Give your heart to understand what is said."
4. Be a committed member of "the Land of the Nile."

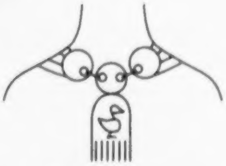




Menat Necklace



Front View



Back View

■ Rule for the Thebans

1. As a **Theban**, work hard to be first, working for the benefit of all, but finding joy in your work. All Egyptians enjoyed life as children and adults. In fact they enjoyed it so much that their idea of an afterlife, for those who were good in this one, was an eternity of life just like the one they were living before they died.
2. Thebans were master craftsmen who honored those who ruled them. They created colossal masterpieces and beautiful temple paintings showing their ruler's face throughout eternity. You will want to inscribe your teacher's and principal's visage and name on many of your finest works so your ruler will be known forever.
3. Record the achievements of Thebans and your ruler on obelisks whenever possible.
4. In your designs include the Nile goose, the ram, and the vulture.
5. Color your works with the sacred blue above all.

As a result, the maat will be maintained and Amon-Ra will shine benevolently upon your nome, and you will travel far from the beginning to new understanding of "the Land of the Nile."

■ Nome Assignment:

1. Create a **nome standard**, including the number of your nome. Use the symbols and colors of your nome deity.
2. Decide who is to be the **noble of your nome** (first rank); the **administrator** (second rank); the scribe (third rank); the **artisan** (fourth rank). The rest of the members of your nome will be the **laborers** or **farmers** (fifth rank).
3. Each member of the nome is to make a **menat** showing rank by the number of rows: first rank (the noble)–five rows; second rank (the administrator)–four rows; third rank (the scribe)–three rows; fourth rank (the artisan)–two rows; and fifth rank (the laborer or farmer)–one row.
4. The **menat** should use the distinctive colors and/or symbols of your nome.
5. Make a **headband** for each member of your nome, using either an uraeus representing Wedjat or a vulture representing Nekhbet. Nomes in Lower Egypt need to make an uraeus with a cobra; nomes in Upper Egypt need to make a nekhbet with a vulture.

NOME OF MEMPHIS - 1

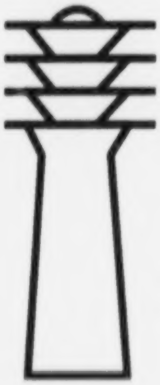
Introduction

Ancient Egyptians lived along a very narrow band of land that was made fertile by the Nile River's yearly flooding. They called this land KMT (**kemet**, or the Black Land, for the dark color of its earth). All else was DSHRT (**deshret**, or the Red Land, for its red sands and scorching heat). Another name for ancient Egypt is **Tamera**, "the land of the inundation."

From earliest times Ancient Egyptians unified neighboring villages into districts called hesep, or in Greek, **nome**. Each nome had its own government, capital city, protective god or gods, and temple. The nomes had carefully marked boundaries with records kept of their amount of farm land and their canals with all their branches. Each nome had a standard, a portable sign that included an image of the nome deity or a symbol of religious power.

About the nome

- You are a member of the nome of the White Wall, Aneb-het, the first nome of lower Egypt. Its capital city was Men-nefert, better known by its Greek name of Memphis.
- Memphis was chosen as the capital by Menes, the legendary first king to unite Upper and Lower Egypt. Thus Memphrites claimed to be the first city, a claim disputed by Thebes.
- The djed pillar was a symbol of stability in ancient Egypt. The act of raising the pillar began in Memphis.
- The necropolis or cemetery for Memphis may be the largest cemetery in the world; it stretches more than 10 miles from Abu Rawash to Dashur. Within its boundaries are found all four types of pyramids constructed in ancient Egypt: mastabas, Zoser's step pyramid, Sneferu's bent pyramid, and the Great Pyramid, one of the Seven Wonders of the Ancient World. The necropolis includes the Giza plateau with the Great Sphinx, and the cemetery of Saqqara which was important as a burial site and temple complex for over 3000 years.



Gods of Memphis

- **Ptah**, **Sekhmet**, and their son **Nefertem** were the triad of gods for Memphis.
- Ptah was the worker god, the god of artists and craftsmen, the creator god who conceived the idea of creation in his heart, and when he spoke the idea, it was given form. It was said his cult was begun by **Menes**.
- Ptah was traditionally shown as a mummified figure with a shaven head, sideburns and a beard.
- The soul of Ptah was **Apis the bull**. The bull depicted after the Late period was shown running with the mummy of the deceased to the tomb. After the New Kingdom period, Apis was shown with the sun-disk on its horns. Near Memphis at Saqqara is the Serapeum, the burial place of the sacred bulls of Apis, consisting of two dozen granite and basalt sarcophagi. Each measured 13 feet long and 7 and 1/2 feet wide and weighed more than 6 tons.
- Sekhmet was the scorching, destructive power of the sun, the fierce protector of her father, Ra. Shown as a lion-headed woman, she was sometimes identified with **Bast**, the cat deity honored in Bubastis.
- **Nefertum**, whose name means lotus, was shown as a lion-headed man wearing a lotus headdress with two plumes and two *menats*.

General Rules for Egyptians

As an **Egyptian**, you must preserve "**maat**," an important ethical concept that combines "order, truth, justice, and righteousness."

1. Keep your nome area neat and organize all your efforts.
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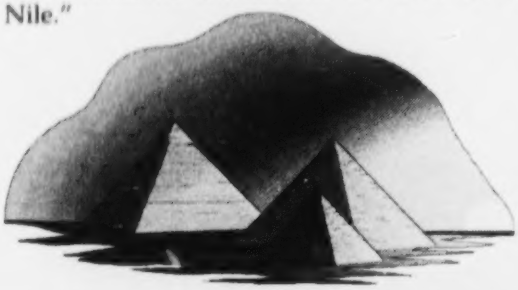
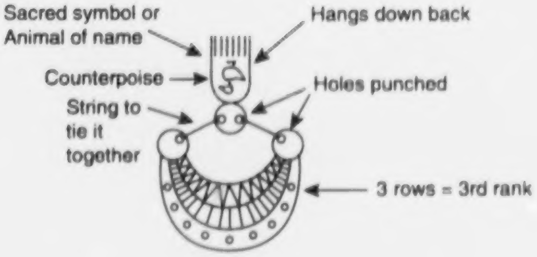


NOME OF MEMPHIS - 2

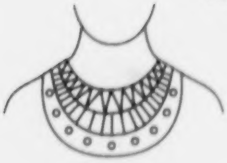
Rules for Memphrites

1. As a Memphrite, you must preserve **maat**, for it is essential for the stability of all.
2. Work towards your goals as a bull running will move, swerving not at all, overwhelming all with its strength and courage. But find joy in the work, for Egyptians enjoyed life as children and adults. In fact they enjoyed it so much that their idea of an afterlife, for those who were good in this one, was an eternity of life just like the one they were living before they died.
3. Be fiercely protective of your nome, showing great loyalty to all members.
4. Even if flooded under the most difficult of circumstances, rise like the lotus toward the sun of accomplishment.
5. Be creative as Ptah, the artist god. Illuminate your art with the djed pillars and the color white, the symbol of omnipotence and joy.

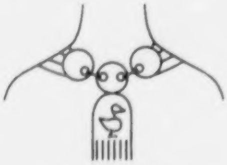
Then your nome will rise like the Great Pyramid, a symbol of extraordinary vision and effort, and you will travel far from the beginning to new understanding of "the Land of the Nile."



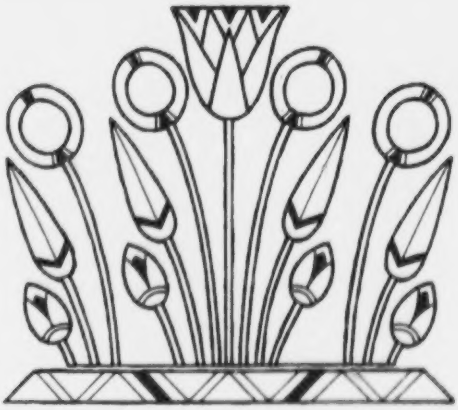
Menat Necklace

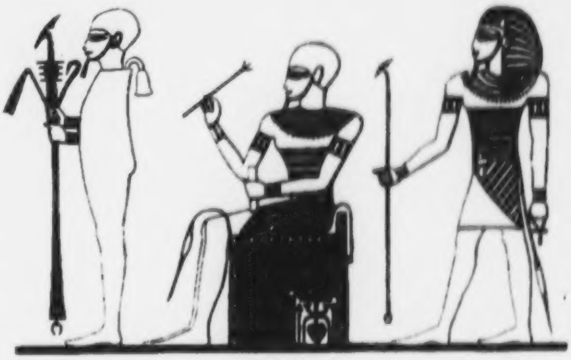


Front View



Back View





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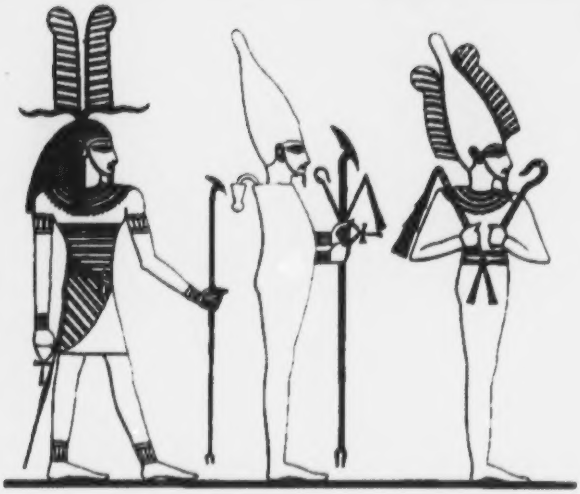
NOME OF ABYDOS - 1



Introduction

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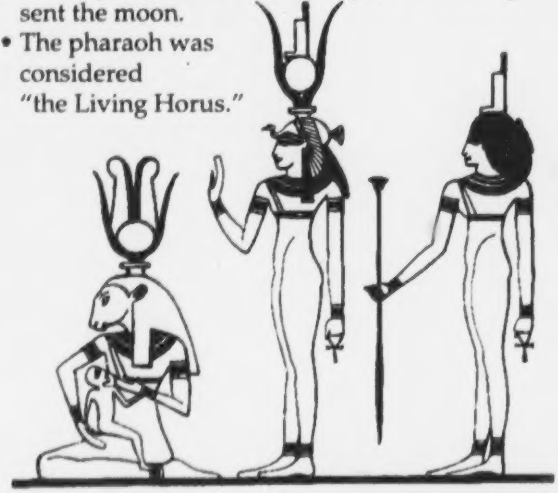
About the nome

- You are a member of the nome of the Abtu, the eighth nome of upper Egypt. Its capital city was Abet, better known by its Greek name of **Abydos**, now known by its Arabic name of Umm el-Qaab).
- The sign of the eighth Upper Egypt nome was a hill-type shape surmounted by two feathers.
- Abydos was the favored burial ground of Egyptians for over 3000 years. It was thought anyone with a tomb or monument in Abydos would share in Osiris' resurrection. Each year a great festival would be held re-enacting the myth of Osiris.

Gods of Abydos

- **Osiris**, **Isis**, and **Horus** were the triad of gods for Abydos. All Egyptians tried to make a pilgrimage to the main cult center in Abydos sometime in their lifetimes or, at the very least, to be buried there. The Abydeans claimed to have Osiris'head from his dismemberment by his evil brother Set.
- **The Myth of Osiris** told of a pharaoh, beloved of Isis, who was killed by his jealous brother **Set**. Set cut Osiris into fourteen pieces and threw the pieces into the Nile. Isis collected the pieces, and using a magic formula given her by Thoth, raised him to live again. After his rebirth he begot his son Horus, who later avenged his father. Osiris became symbolic of the hope for rebirth.
- Osiris was shown as a dead king holding emblems of power: the crook of the shepherd and the flail to punish the wicked.
- His body was either colored black like the realm of the dead, or green for growing plants, for he was credited with introducing wine-growing and
- He was shown bearded wearing the **atef crown**: the white crown of Upper Egypt with two red feathers.
- One emblem of Osiris was the **sekhem**, a symbol that had a staff of office with eyes carved on the upper part. It originated in Abydos.
- Isis, sister and wife of Osiris, was the daughter of Nut and Geb. She was known as "Mistress of Magic" for raising Osiris from the dead.
- Isis was usually shown winged with a throne on her head.
- Her symbol was the "knot of Isis."
- Isis as mother of Horus was revered as a protector of children.
- The sun's power was given to Horus through Isis.
- Horus is often depicted as a falcon-headed man, or a winged sundisk.
- The "Eye of Horus," the left eye, came to represent the moon.
- The pharaoh was considered "the Living Horus."



NOME OF ABYDOS - 2

■ General Rules for Egyptians

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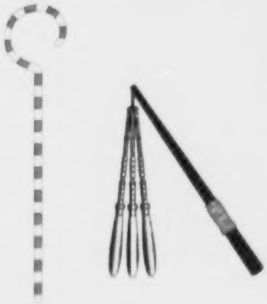
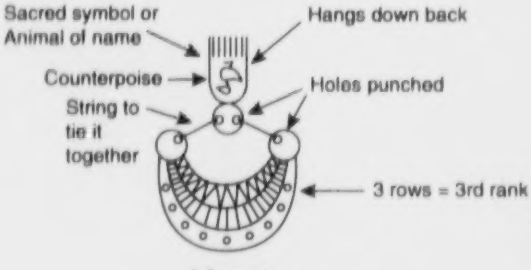
■ Rules for Abydeans

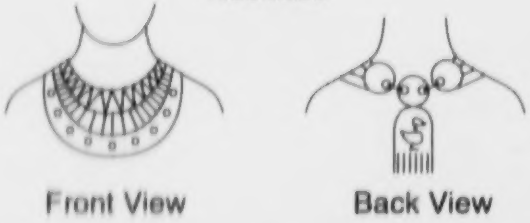
1. As an Abydean be aware of your central place in Egyptian beliefs. You represent the desire for eternal life. Work toward recognition that lasts a million years.
2. Use the crook of the shepherd wisely, watching over each other and guiding all in the nome in the right directions.
3. Use the flail carefully, knowing it is to discourage irritating pesky flies. If used harshly it can cause pain and destruction, destroying the nome's chance for immortality.
4. Abydos was known for monuments to those who had lived in "the Land of the Nile." Make monuments to your nome members; monuments to your wisdom, kindness and creative abilities; and monuments not necessarily of stone but of extraordinary effort.
5. When drawing or sculpting, use Osiris' colors of green and black.
6. Keep an eye out for that which will carry your nome's name far into the future.
7. As Isis would, put a little magic into all you do.



Then **maat** will be honored, and your nome will be reborn as you travel far from the beginning to new understanding of "the Land of the Nile."



Menat Necklace



NOME OF BUBASTIS - 1

■ Introduction

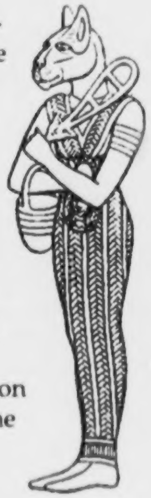
Ancient Egyptians lived along a very narrow band of land that was made fertile by the Nile River's yearly flooding. They called this land KMT (**kemet**, or the Black Land, for the dark color of its earth). All else was DSHRT (**deshret**, or the Red Land, for its red sands and scorching heat). Another name for ancient Egypt is **Tamera**, "the land of the inundation."

From earliest times Ancient Egyptians unified neighboring villages into districts called hesep, or in Greek, **nome**. Each nome had its own government, capital city, protective god or gods, and temple. The nomes had carefully marked boundaries with records kept of their amount of farm land and their canals with all their branches. Each nome had a standard, a portable sign that included an image of the nome deity or a symbol of religious power.

■ About the nome

- You are a member of the nome of Bubastis, originally called **Am-chent**, "Upper (Egyptian) Royal Child," the eighteenth nome of lower Egypt. Its capital city was Pa-Bast, better known by its Greek name of **Bubastis**, the name given to the nome. Today the city is called Tell Basta.
- Bubastis gained prominence very early in Egyptian history, at least partly because of its strategically important location, which controlled the routes from Memphis to Sinai and to Asia.

■ Gods of Bubastis



- The goddess of Bubastis was **Bastet** or **Bast**, mother of **Miysis**, "the "Lord of Slaughter," the "savage-faced lion-god." Bastet was also known as the cat goddess. She was the daughter of Ra, the sun.
- Bast was said to have defended **Ra** (or Ra was said to take the form of a great cat to fight) against **Apophis**, the dragon or serpent that would devour him. The great cat was a wild cat with a short tail that was different from the domestic version.
- Bastet was connected with the moon as well, and in myth she became the eye of the moon.
- Bastet was the protector of women and the pleasure-loving goddess who served as the patroness of music and dance. She also was believed to protect people from diseases and demons.
- Her yearly festival was celebrated throughout the land in lighthearted barge processions.
- Bast was depicted as a woman with a cat's head carrying a sistrum, the sign of life—the **ankh**, a box or a basket, or as the head of a lioness surrounded by many necklaces.
- Because of their connection to the goddess, cats were revered and mummified. The **domestic cat** was admired for its strength and agility. Domestic cats were mummified and interred in the famous cemetery of cats in Bubastis in the hopes the donor might share in Bastet's grace. (By the way, the Egyptian word for cat was **miu**.)
- In the nineteenth Century, 300,000 cat mummies were taken from Bubastis to Europe where they were ground up and used as fertilizer!

NOME OF BUBASTIS - 2

■ General Rules for Egyptians

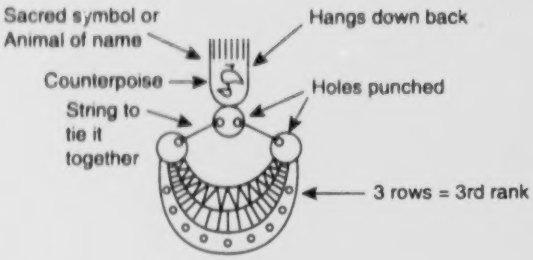
As an **Egyptian**, you must preserve "**maat**," an important ethical concept that combines "order, truth, justice, and righteousness."

1. Keep your nome area neat and organize all your efforts.
2. Be honest in all you say, and do not claim others' work as your own.
3. Be fair and listen carefully to fellow Egyptians. The Instruction of Amenemopet says: "Give your ears to hear what is said. Give your heart to understand what is said."
4. Be a committed member of "the Land of the Nile."

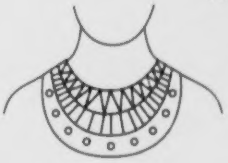
■ Rules for Bubastites

1. As a Bubastite you can be both fierce in your pursuit of honor to your nome and fun-loving. Like your honored animal, the cat, you know when to hunt carefully and when to play with ideas to reap the greatest benefits.
2. Your nome is known for its enjoyment of music and dance. In your drawings, sculptures, presentations, and writing show the importance of these arts in your daily life.
3. Bastet was often shown with a gold earring in one ear. Your nome members might want to wear one to honor the patron goddess of Bubastis.
4. Include the symbols of Bast in your works: the sistrum, the ankh, the lion, the cat, the moon and the basket.
5. Be like the great cat: fierce in protecting members of your nome, strong in your efforts to be the best, agile in your ability to see what needs to be done and beginning quickly.
6. Fight the dragon of ignorance and darkness of spirit with your careful research, positive outlook and lighthearted attitude.

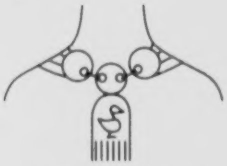
In consequence, Ra and the clear rays of the moon will shine on your nome, **maat** will be honored, and your names will be sung as lions of the Nile.



Menat Necklace



Front View

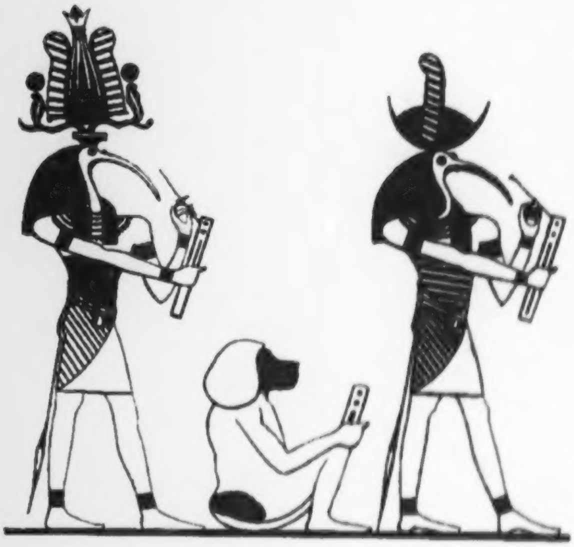


Back View

■ Nome Assignment:

1. Create a **nome standard**, including the number of your nome. Use the symbols and colors of your nome deity.
2. Decide who is to be the **noble of your nome** (first rank); the **administrator** (second rank); the scribe (third rank); the **artisan** (fourth rank). The rest of the members of your nome will be the **laborers** or **farmers** (fifth rank).
3. Each member of the nome is to make a **menat** showing rank by the number of rows: first rank (the noble)–five rows; second rank (the administrator)–four rows; third rank (the scribe)–three rows; fourth rank (the artisan)–two rows; and fifth rank (the laborer or farmer)–one row.
4. The **menat** should use the distinctive colors and/or symbols of your nome.
5. Make a **headband** for each member of your nome, using either an uraeus representing Wedjat or a vulture representing Nekhbet. Nomes in Lower Egypt need to make an uraeus with a cobra; nomes in Upper Egypt need to make a nekhbet with a vulture.

NOME OF HERMOPOLIS/AKHETATEN - 1



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■ About the nome

- You are a member of the nome of **Un**, the fifteenth nome of upper Egypt. Its capital city was Chemennu or in Greek—**Hermopolis**.
- Hermopolitans believed the first land that arose out of the waters of chaos had been in their city. (Many other cities had similar myths.)
- Hermopolis/Akhetaten was the main cult center for Thoth, the god of wisdom and of scribes. However, as in all of ancient Egypt, many gods and goddesses were recognized and worshipped. Egypt was *polytheistic*, meaning Egyptians worshipped many gods.
- For a short time period a great city had been built on the Nile River south of Hermopolis, but still in the fifteenth nome, called **Akhetaten**, now known by the name of Tel El Amarna.
- At Akhetaten only **Aten**–the sun at its highest and strongest–and the pharaoh Akhenaten and his wife were worshipped. In the 17 years of his reign, Akhenaten tried to change all his empire so that all Egyptians worshipped this single god who had his representatives on earth.
- The city **Akhetaten** was beautiful, carefully planned, and skillfully built. The single story houses had large yards and gardens. Akhetaten had the world's earliest toilet seats made out of ceramics, wood, and stone. They were put above large bowls of sand.
- Akhenaten and his beautiful wife **Nefertiti** are remembered mostly in fragments now, for after the pharaoh's death the attractive city he created to honor his god was torn down stone by stone, and the stones were used to fill spaces in other walls and gates and temples to other gods.
- Since Akhenaten was considered a heretic, efforts were made by his successors to erase his name from "the land of the Nile." To an ancient Egyptian, such efforts were considered the worst form of punishment, for it meant the loss of an eternal afterlife.

■ Nome Assignment:

1. Create a **nome standard**, including the number of your nome. Use the symbols and colors of your nome deity.
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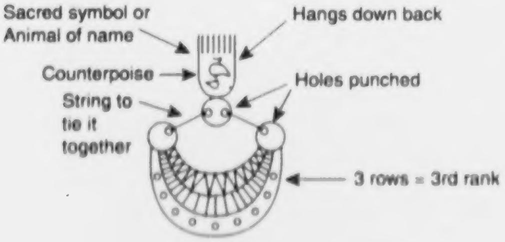
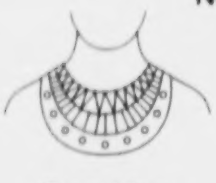
NOME OF HERMOPOLIS/AKHETATEN - 2

Gods of Hermopolis and Akhetaten

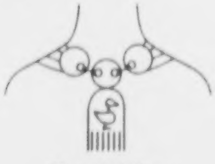
- Thoth was considered the inventor of speech and came into existence at the beginning of time on a lotus flower.
- Ra allowed Thoth to create the moon and, in a culture that measured time by a lunar calendar, Thoth became known as the "Measurer of Time." He was respected as the inventor of mathematics, engineering, and astronomy.
- Also considered the inventor of words, Thoth taught Isis the many spells needed to restore Osiris to life. As a result, he became associated with learning and was the god of scribes.
- Thoth was seen as the god of wisdom and the upholder of justice. He was often pictured in the Hall of Judgment after death when the heart of the deceased was weighed against the feather of truth, or **maat**.
- Thoth's sacred animals were the ibis and the baboon. Four million ibis mummies were discovered at Saqqara near Memphis in the first nome of Lower Egypt. Each ibis was individually wrapped and placed in its own pottery jar. Ancient Egyptians would pay to have an animal sacred to a god mummified as a way to honor the god.
- Thoth is often shown holding papyrus and a reed pen to record judgments. His symbolic color was silver like the boat of the moon he ferried across the sky each night.
- Aten was the sun at its zenith, shown as a red disk whose rays reach down as hands holding **ankhs** to earth.
- Both Akhenaten and Nefertiti were shown as being worshipped in Akhetaten and acting as the priests to Aten. Nefertiti had prayers written to her.



Menat Necklace



Front View



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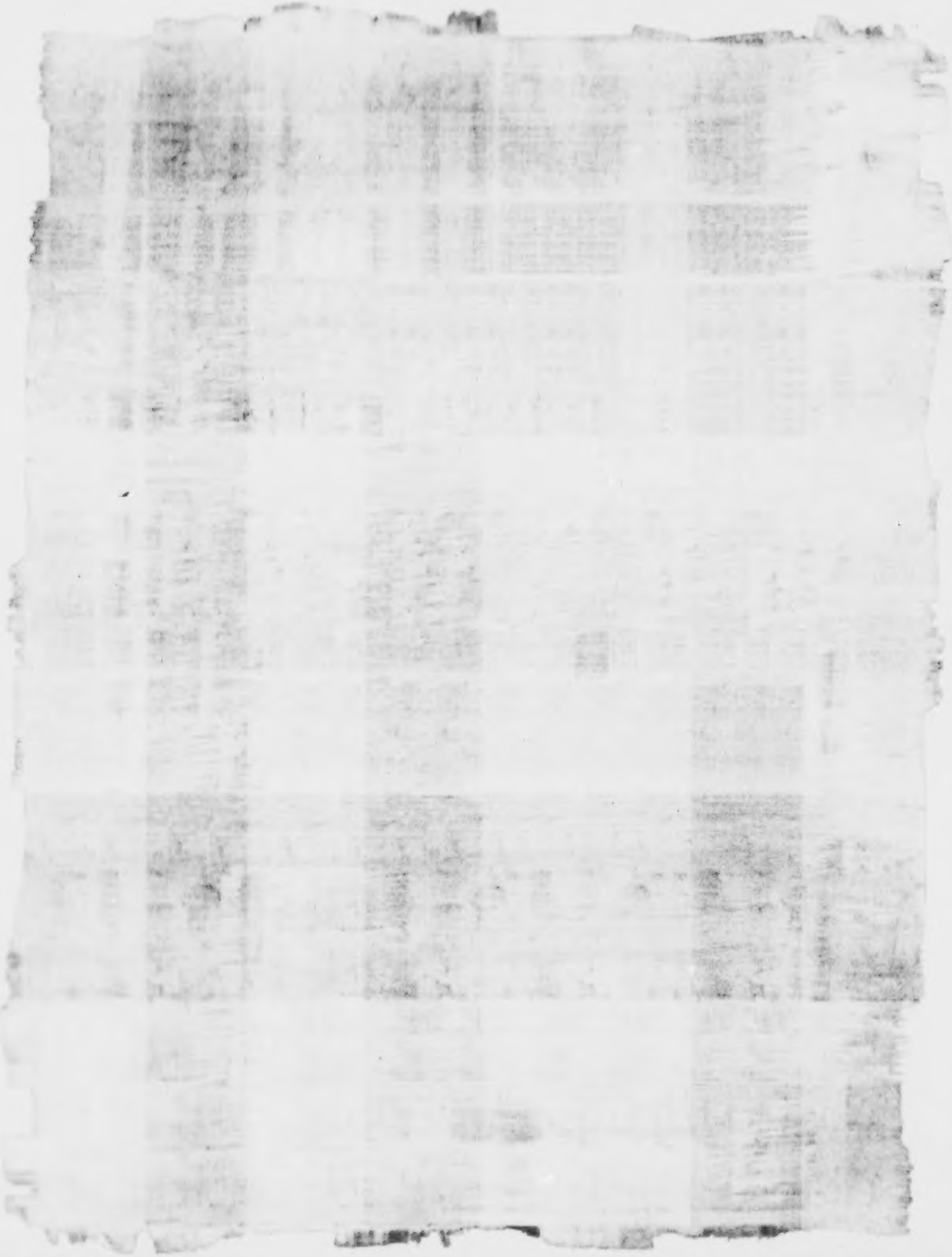
Rules for Hermopolitans

1. As a Hermopolitan, work to be the best in writing assignments so that your words might honor Thoth, the first scribe. You have the responsibility to be the best of students. You will not depend upon the magic of your deity for this to occur—but on the efforts all individual members in your nome.
2. As you speak up often, clearly tell the truth, for Thoth served **maat**. Justice is important for all, and your nome must lead the other nomes in searching for what is right for your country.
3. Your nome should be diligent in mathematical endeavors and careful in any engineering or building task. *Keep careful track of the time.* Perhaps your nome would serve as timekeepers for all of "the Black Land."
4. Use **the symbols of Thoth**: the reed pen, the papyrus scroll, the ibis, the baboon, and the moon. Use his color silver to accent your work.
5. If you incorporate your nome's red disk in art and hieroglyphics, the sun's rays will reach out to your nome in praise
6. Remember to enjoy life—symbolized by the ankh—as all Egyptians did. Honor **maat** and honor the beauty of the world. Nefertiti would be pleased. "Beauty of thought and purpose last into eternity."

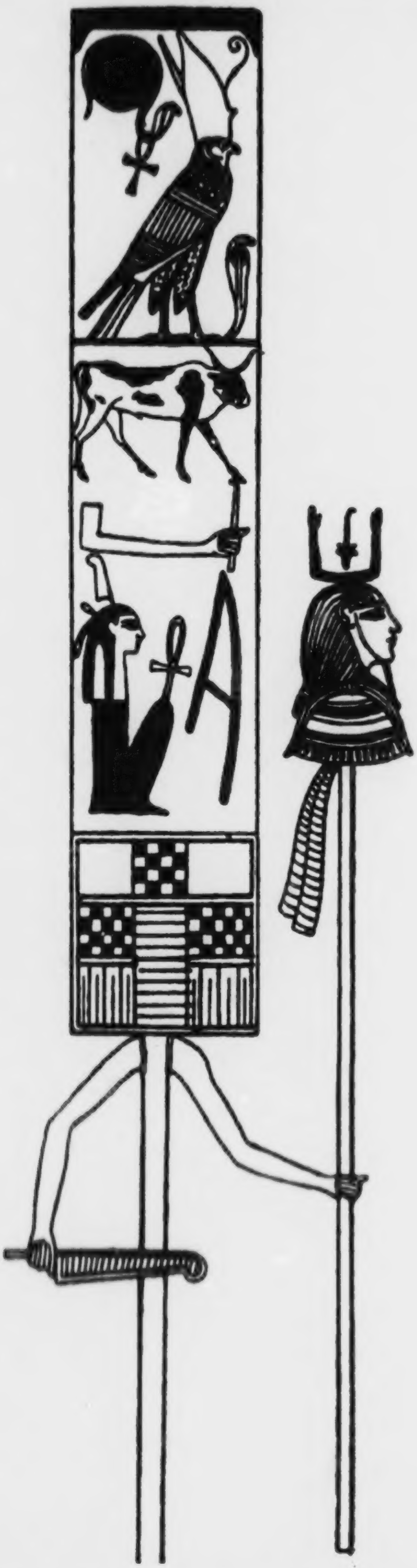
Live up to the above and **maat** will honor your nome, which will rise like the sun to shine on all "the land of the Nile" for a million years.

NILE TRAVEL POINTS PAPYRUS - 1

This **NILE TRAVEL POINTS PAPYRUS** will be your Nome's personal travel record. *Keep this document in a safe place.* Avoid crocodiles, floods, hippos, and other disasters, for it will be your only record of Nile Travel Points that will enable you to claim **The Crown of Lower and Upper Egypt**!



NOME STANDARD MODEL



ANCIENT EGYPTIAN CLOTHING - 1

■ Climate and clothing

Because Egypt's desert climate was hot most of the year, clothing was designed for comfort in the heat, protection from the sun, cleanliness, and modesty. Most Egyptians wore linen clothes, although other materials, particularly woolens, were also used. The *sem* priest wore an entire leopard pelt over one shoulder as part of his ceremonial wear. Slashed gazelle skin was used for soldiers' and laborers' loincloths. Bronze scales were added to leather to make a kind of armor.

■ Linen

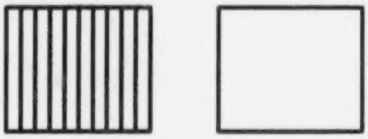
Linen was made from flax. The youngest shoots made the finest, softest fabric—called "royal." A shawl found in Tutankhamen's tomb was of such fine linen it took about nine months of eleven-hour days to complete it. Half-grown shoots were used to make the heavier grades of linen—"fine thin," "thin cloth," and "smooth cloth." Mature, ripe flax was suitable only for matting and ropes. During the New Kingdom, fringing, pleating, and varying the weave of the linen was seen. White or off white were the most common colors for garments. Clothing could be bleached in the sun or with natron, the chemical used in mummification. Linen does not dye well. Egyptians had dyes available for the colors red, blue, yellow, brown, and a dull purple. The famous royal purple which the Near East Phoenicians wore does not seem to have been available in Egypt. By the 18th Dynasty small amounts of colored cloth were manufactured—but mainly for royal use.

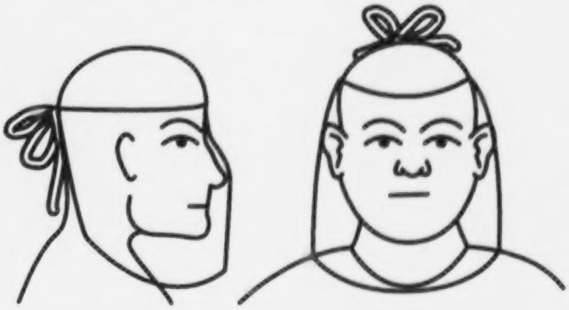
■ Cleanliness

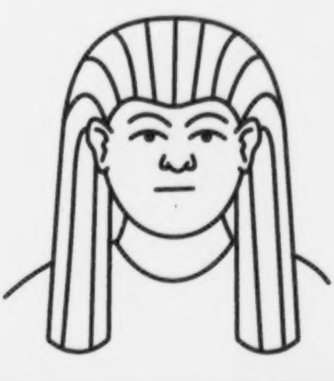
Since ancient Egyptians valued cleanliness, all bathed at least once a day in water from the Nile. The wealthy even had showers in their homes. They would stand in a flat stone tray that emptied into an underground waste jar while servants poured water over them. Priests were expected to bathe four times a day. This cleanliness extended to undergarments. Egyptians wore a triangular linen cloth with two ends tied around the waist from the back; the third point was brought between the legs and tied to the other two. They had more of these than any other article of clothing and washed them frequently. Tutankhamen had about 100 of these in his tomb! Obviously having enough clean underwear was a concern in the afterlife.

■ Male clothing

Egyptian men of all social levels wore kilts that reached the knee, rectangles of cloth folded around the body and tied at the waist or fastened with a kind of buckle. The Pharaoh wore a special kind of kilt called a shendyt. Men also wore shawls or cloaks. In Egyptian art, women were shown from Old Kingdom to Ptolemaic times wearing ankle length sheath dresses with straps over their shoulders. Clothing found in tombs suggests the sheath dress also may have had long sleeves. The wealthier the wearer, the finer, softer, and sheerer the fabric. Another everyday type of gown was a simple rectangle of fabric wrapped once around the body, then half again around to tie over one shoulder. Both men and women of high status shaved their heads and wore elaborate wigs and beaded collars and makeup. Men shaved their faces and wore artificial beards. Queen Hatshepsut, "His Majesty, Herself," wore a false beard on ceremonial occasions. Pharaohs were often shown in statues wearing the cloth nemes or khat headdress.







ANCIENT EGYPTIAN CLOTHING - 2

Footwear

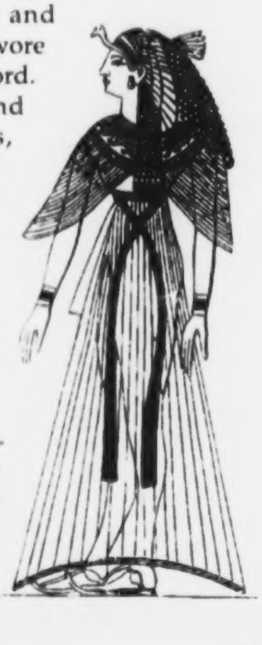
Ancient Egyptians often went barefoot, but quarrymen and other workers received sandals as part of their pay. Travelers wore sandals as well. Custom required removing footwear in the presence of a person of higher rank, making wearing sandals a social statement. Sandals were made from either inexpensive reeds or grasses, or from more costly leather. Leather sandals were often gilded, painted, and beaded. At least one pharaoh went to the afterlife with solid gold sandals, which must have been rather awkward and heavy to walk in—if he ever actually wore them. In the New Kingdom one style had the toe of the sandal curled up and attached to the ankle strap, requiring the wearer to learn a new way to walk!

Other Egyptians

Children, servants, boatmen, entertainers and athletes were often shown in Egyptian art without clothing, or with only a belt or loincloth. Whether this is an indication of their lowly place in Egyptian society or how they actually were dressed is unknown. Children were shown at times with clothing imitating adult wear. Even when shown completely naked, the difference between a child of high status and a servant was apparent, for the children wore jewelry and had their heads shaved except for the sidelock of hair, the "lock of Horus."

Jewelry

Ancient Egyptian men and women loved jewelry and wore as much as they could afford. Both Egyptian men and women wore necklaces, bracelets, arm bands, and rings. Jewelry had symbolic meanings for luck and religious purposes. Amulets were worn in life as well as after death. Egyptians believed these charms had magical properties to protect the body from evil or bring good luck. For example, children often wore small fish ornaments in their hair. The Egyptians believed these ornaments protected children from accidents in the Nile.



Stones

Favorite stones were blue lapis lazuli, red carnelian, purple amethyst, green feldspar, and greenish-blue turquoise. Lapis lazuli was expensive, but a cheap substitute for lapis lazuli was made by firing copper ore and silica together to make rough glass. The glass was then powdered, sprinkled into settings, and finally melted to make shiny inlays. Sometimes this glass powder was mixed with natron and painted on clay dishes or beads, then fired. It was then called faience.

Gold

Since all gold belonged to the pharaoh, any gold jewelry would either have been given by him or made out of gold stolen from tombs. Poor people would have worn bracelets, earrings, and anklets of semiprecious beads, copper, and shells.

Nome Assignment:

To be a member of your nome, you will not be required to shave your head, wear a wig, or go naked. You are required to make a khat to go under your uraeus or nekhbet that will put the final touches on your appearance as an ancient Egyptian.

1. Decide as a nome **what color cloth** you will use for your khat. Striped material is recommended. Perhaps one member will be responsible to bring the cloth to the class.
2. Each member needs a piece of cloth 28"x28."
3. Tie the cloth behind the head, covering the face as if you are a bandit hiding your face.
4. Flip the cloth covering your face up over the top of your head until it hangs down the back.
5. Smooth the top of the khat and lay the front corners over your shoulders.
6. Put on your uraeus or nekhbet over the khat.

Now be sure you "walk like an Egyptian!"

GEOGRAPHY OF THE NILE - 1

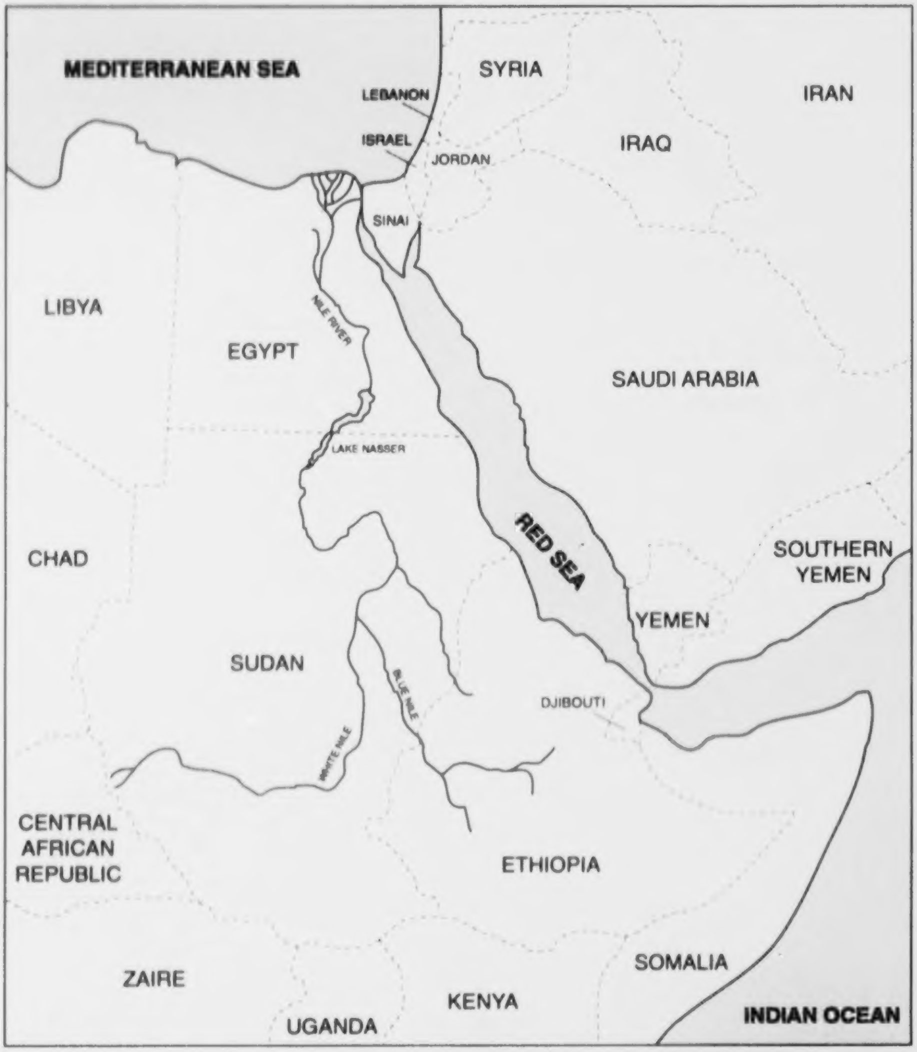
■ 4,145 miles

With an astounding length of 4,145 miles, the Nile River is the longest river in the world, and the only one that flows south to north. The lifeblood of Egypt, the Nile originates in central Africa, where two river systems, the Blue Nile and the White Nile, begin their flow north. Fed by many smaller tributaries, the river flows through Rwanda, Zaire, Uganda, Sudan, and Ethiopia before reaching Egypt and then emptying into the Mediterranean Sea. The Blue Nile has its beginnings in the Mufumbiro Mountains in Ethiopia. The White Nile begins near the equator in the Ruwenzori Mountains on the border of Zaire and Uganda. These were the fabled "Mountains of the Moon," never seen by Ptolemy, but believed by him to be the source of the Nile. Ruwenzori means "rainmaker," an apt description for a place with 360 days of rain a year. Even in drought years when the Blue Nile is almost dry, the White Nile flows strong. Lake Victoria is in Uganda, close to the source of the White Nile. When he reached this lake, the British explorer Stanley, one of the first Europeans to see Lake Victoria, mistakenly thought he had found the source of the Nile.

4,145 miles

■ The White Nile and the Blue Nile

These two rivers join together at Khartoum, just above the sixth cataract in what is now Sudan. In ancient times Sudan was known as the kingdom of Nubia or Kush, with its capital city of Napata, and later, Meroe. Nubia extended from the sixth cataract to the first cataract, a distance of approximately 700 miles along the Nile.


MEDITERRANEAN SEA
LEBANON
SYRIA
IRAN
ISRAEL
JORDAN
IRAQ
SINAI
LIBYA
NILE RIVER
EGYPT
SAUDI ARABIA
LAKE NASSER
RED SEA
CHAD
SOUTHERN YEMEN
YEMEN
SUDAN
BLUE NILE
DJIBOUTI
WHITE NILE
CENTRAL AFRICAN REPUBLIC
ETHIOPIA
SOMALIA
ZAIRE
KENYA
UGANDA
INDIAN OCEAN

GEOGRAPHY OF THE NILE - 2

■ Egyptian borders

For much of ancient Egypt's history, the southern border of Egypt was the first cataract at Elephantine. The cataracts of the Nile protected Egypt from southern attacks, just as the eastern and western deserts and delta marshes formed natural barriers to invading armies. Egyptians at various times in their history were concerned about invasions from the south. Around 1900 B.C., a series of mud-brick forts were built near the Second Cataract to guard against invasion from Nubia. They served as military garrisons, trading posts, and housing for the soldiers and their families.

■ Egypt's heart

At times ancient Egypt included parts of present day Sudan, Egypt, Israel, Jordan, Syria, and Lebanon, but its heart was the thin strip of land along the Nile River between the first cataract and the Mediterranean Sea. The Nile River valley was a long narrow corridor of fertile land, never wider than 12 miles and sometimes only one mile wide until it reached the lower Egyptian delta. The Nile on a map looks like a lotus, with the delta blooming on top of the narrow stem of Upper Egypt. It could be said to be the largest oasis in the world, bringing water and life to what would otherwise be a bleak desert. The Greek, Herodotus, called Egypt "the gift of the Nile." An ancient Egyptian hymn to the god Hapi, god of the Nile, begins:

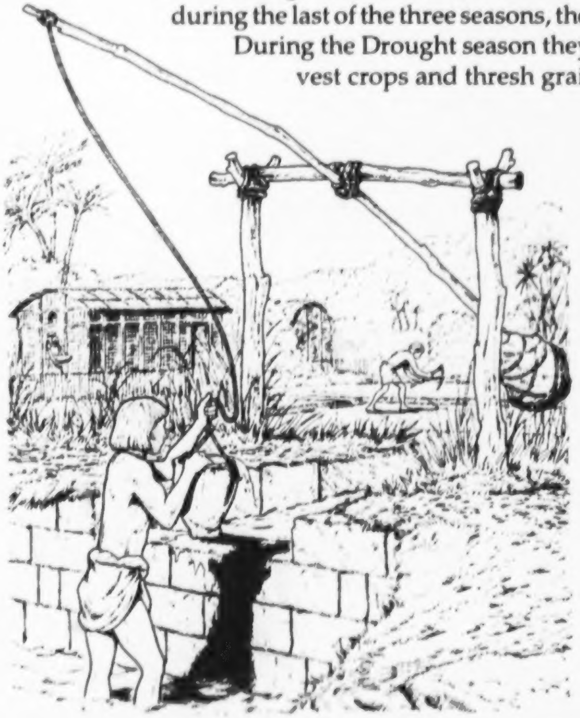
> "Homage to you, O Hapi! You come forth in this land and come in peace to make Egypt live ... You water the fields which Ra has created; you make all animals live; you make the land drink without ceasing; you come down the path of heaven; you are the friend of meat and drink; you give grain; and you make each farm flourish ... You make the whole world to be ploughed up by the cattle so nobles and farmers can lie down to rest ... When you shine upon the earth, there is rejoicing, all the people are glad, the mighty man receives his meat, and every tooth has food to consume."

■ Rich soil

The richness of the soil came from the annual flooding of the Nile with its deposits of minerals and nutrient-rich black silt. The height of the floodwaters, determined thousands of miles away by the rains of central Africa, often meant the difference between feast and famine for the Egyptians. If the Nile was too high, it meant ruined homes and drowned villages. A "low" Nile, particularly if it occurred several years in a row, could mean drought and famine, for there would be less land to sow. The height of the flood was so important the Egyptians devised nilometers upriver to the south to measure the waters. A flood depth of 12 cubits on the nilometer meant starvation and death. A flood level of 16 cubits meant a year of plenty.

■ Three seasons

The Egyptians divided their year into three seasons based on the behavior of the Nile. The "Inundation," the time of the flood, was approximately from June to September. During this season the Egyptians often worked for Pharaoh or the temples on building projects. The "Emergence" of the land from the water covering them was from October to about February. The soil was moist throughout this time, the time for planting. The Egyptians would use shadufs to fill irrigation ditches and catch some of the receding waters in catch basins for later use during the last of the three seasons, the "Drought". During the Drought season they would harvest crops and thresh grain.



PLANTS AND ANIMALS - 1

■ Ra's creation

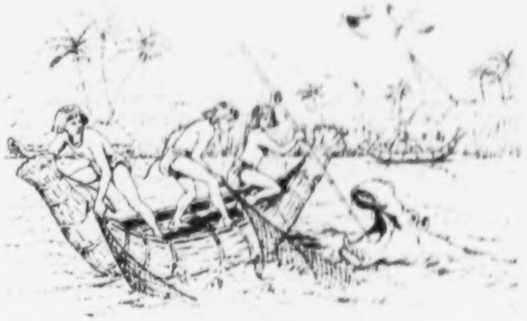
Animals and plants were often themes in the religion, jewelry, sculptures and wall paintings of the ancient Egyptians. They were considered part of Ra's creation of order, and the earthly manifestation of many of the Egyptian gods.

■ Marsh, farmlands, desert areas

These three areas of Nile River and delta were home to a wide variety of plants and wildlife: papyrus and lotus plants, hippos, crocodiles, cobras, geese, ducks, ibis, cormorants, pelicans, Nile perch, and catfish. Near oases date palms, fig trees, and grapevines grew. While farmers tended herds of cattle, their farmlands grew barley and emmer wheat, flax, onions, garlic, leeks, beans, lentils, lettuce, melons, and cucumbers. The harsh desert areas east and west of the Nile River were home to vultures, falcons, jackals, lions, gazelles, and antelopes.

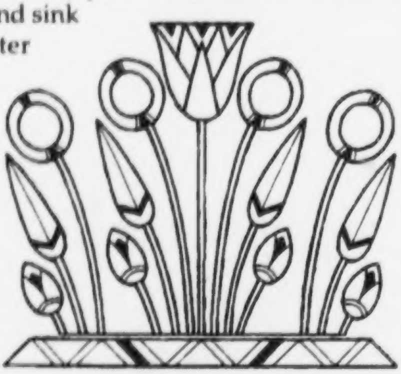
■ Papyrus

Thickets of this plant were common in marshy areas and along the banks of the Nile, a protective habitat for the waterfowl of the river. A versatile plant, Papyrus was used to make paper, sandals, boats, ropes, and even paintbrushes. The tender shoots of new plants were eaten as bamboo shoots are today. The hieroglyph of the plant was a symbol of "green"; it was used for such ideas as "flourish" "joy" and "youth."

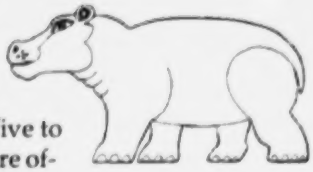


■ Lotus

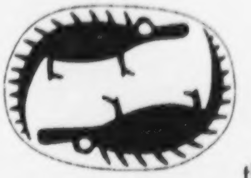
Two types of lotus were indigenous to ancient Egypt: the white (*Nymphaea lotus*) and the blue (*Nymphaea cerulea*). The sacred blue lotus was most commonly depicted in art and sculpture. Because lotus flowers close at night and sink below the water only to rise again with the dawn, the lotus became a symbol of the sun and the creation from the waters of Nun.



■ Hippopotami



These large animals swam in the river, able to stay submerged for five to eight minutes. They were often underwater running on their toes across the bottom like inflated horses, or they floated near the surface with only their nostrils and eyes above water. Hippos would come ashore in herds to graze on the marsh vegetation and sometimes to devastate a farmer's crops. An ancient text reads, "Do you recall the unhappy lot of the farmer? When harvest time came, reptiles had taken half his crop and the hippopotami had eaten the other half." *Hippopotamus* is a Greek word meaning "horse of the river" or "river horse." Boatmen really feared this Nile animal. A bull could be 15 feet long and weigh as much as 8,000 pounds, but he was able to move through the water in short bursts of 30 m.p.h.. They were deadly when enraged, able to turn over large boats and crush sailors in their jaws. Tomb paintings show hippo hunts done much as whale hunting has traditionally been done, with harpoons and ropes.



■ Crocodiles

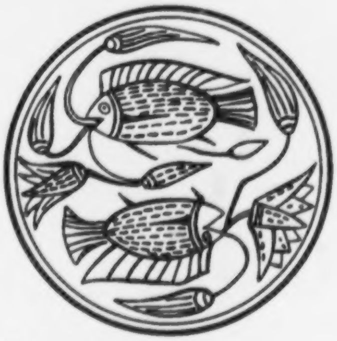
Also found in the marshy areas were crocodiles, many more in ancient times than there are today. Laundry, done at the river's edge, was a dreaded job for two reasons. First, since the Nile was considered a god, washing dirty laundry in the Nile made the god dirty. Those who defiled the god were considered ritually unclean. The crocodiles were the second reason Egyptians did not favor the job of launderer. They would stay submerged near the edge of the river and eat those trying to wash clothing in the water. It was traditional for those crossing the river in papyrus boats to chant spells so they might make it across without being eaten. Crocodiles were honored as the god Sobek and were often mummified in honor of the god of the Faiyum. Human mummies have been examined whose missing limbs appear to have been bitten off by crocodiles.

PLANTS AND ANIMALS - 2

■ Cobra

The Egyptian cobra or asp (*Naja haje*) was found throughout the Nile delta. Originally a sacred animal associated with the goddess Wedjat of the city of Buto, it became the symbol of all of Lower Egypt and of the pharaoh. In Egyptian art the cobra was usually shown rearing up with hood spread.

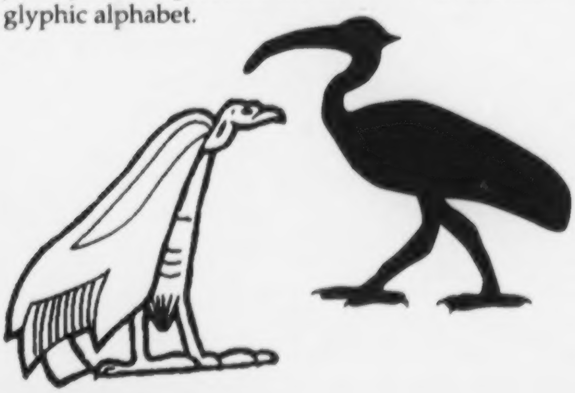
■ Waterfowl



Geese and pintail ducks were a favored food for wealthy Egyptians. The sacred ibis, storks, cormorants, pelicans, and herons were residents of the Nile River and the delta, feeding on Nile perch, tilapia and catfish. Although the Nile was teeming with fish, the wealthy did not eat them. Fish were considered ritually unclean and unfit for offering to the king and the temples or as meals for the dead. Regular Egyptians, however, ate what they had available, and sometimes all they had was fish.

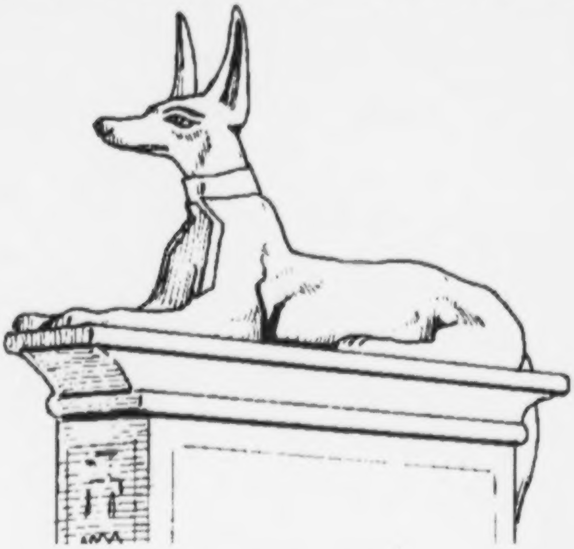
■ Desert birds and animals

Certain areas east and west of the Nile River were home to vultures, falcons, jackals, wild dogs, lions, gazelles and antelopes. At least five different types of vultures were known in ancient Egypt. A large bird similar to the griffon vulture (*Gyps fullness*) appears in most Egyptian art and as the representative of the goddess Nekhbet, the goddess of Upper Egypt. The so-called "Egyptian vulture" (*Neophron percnopterus*) represents the letter "o" in the hieroglyphic alphabet.



■ More animals

Anubis, the guardian of the Egyptian afterlife, might have been styled after the jackal, the wild dog or a cross of the two animals that hung around the fringes of necropoleis and were seen to eat dead bodies. In ancient times, lions were found far down into Egypt, though now human population growth and industrialization has caused them to disappear from the lower reaches of the Nile. The Egyptians were very familiar with the lion as it stayed on the edge of the desert, seizing its meals from the herds grazing nearby. Considering the lion a noble animal, the Egyptians styled the sphinx in the form of a lion and used lion metaphors to describe their pharaohs. As one text read, "Ramesses II is a powerful lion with claws extended and a terrible roar." Finally, the antelope was seen as belonging to Set, outlawed and persecuted. However, the gazelle, a type of antelope, was associated with the cataracts of the Nile and sacred to Satis, Lady of Elephantine, and to Anukis, wife of Khnum and mother of Satis.



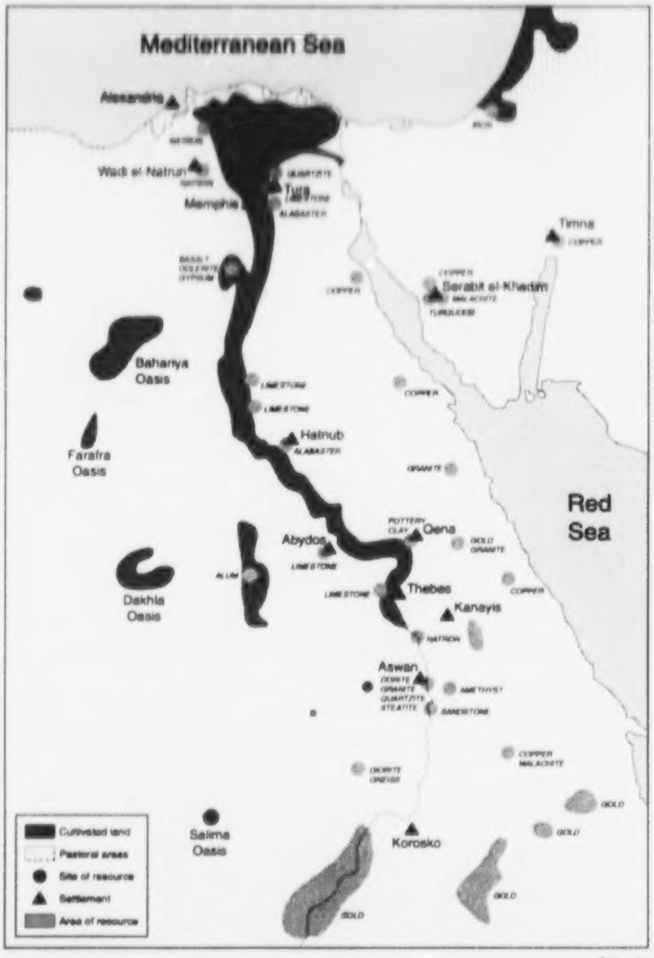
MINES AND QUARRIES

Early Egyptian building materials

Early Egyptian buildings were made of clay and reeds. Structures needing more support, such as mats and woven lattices, had bundles of reeds lashed together set in clay bases on either side. Wood was quite scarce, imported from Lebanon even in ancient times. By the First Dynasty, tombs and palaces were made of sun-dried mud-brick. Even later when palaces, tombs, and temples were made from stone, mud-brick was used to make the homes of the Egyptians.

Stone for building

The Step Pyramid at Saqqara was the first known stone building in the world, constructed during the Third Dynasty. After its construction, stone was used almost exclusively for tombs and temples. Stone was transported on the Nile from quarries in Nubia—within Egypt itself—the eastern desert regions, and the Sinai. Nubia and the eastern desert supplied the majority of diorite, dolerite, schists, porphyries, basalts, granites, quartzites and other hard stones although there were limited sources for some of these along the Nile. Limestone came from Tura near Memphis, sandstone and alabaster (calcite) mainly from Hat-nub near Akhetaten.


Mediterranean Sea
Alexandria
NATRON
Wadi el-Natrun
GYPSUM
BASALT
Tura
LIMESTONE
Memphis
ALABASTER
BASALT
DOLERITE
GYPSUM
Timna
COPPER
COPPER
COPPER
Serabit el-Khadim
MALACHITE
TURQUOISE
Baharya Oasis
LIMESTONE
LIMESTONE
COPPER
Hatnub
ALABASTER
Farafra Oasis
GRANITE
Red Sea
POTTERY CLAY
Qena
GOLD
GRANITE
Abydos
LIMESTONE
ALUM
Dakhla Oasis
LIMESTONE
Thebes
COPPER
Kanayis
NATRON
Aswan
DIORITE
GRANITE
QUARTZITE
STEATITE
AMETHYST
SANDSTONE
COPPER
MALACHITE
DIORITE
GNEISS
GOLD
GOLD
Salima Oasis
Korosko
GOLD
GOLD
Cultivated land
Pastoral areas
Site of resource
Settlement
Area of resource

Quarrying

Quarries in Egypt belonged to Pharaoh, and Pharaoh determined which areas would be worked. Quarrying was done without the aid of iron tools. Grooves were cut in the rock with either a copper chisel and mallet or a diorite pick. Then wooden wedges were driven into the groove, and water was poured over them, causing the wood to swell and split the rock. Another method involved fire in the grooves to heat the rock. Cold water poured on the heated rock would cause stone to crack. The stones were rough dressed at the quarry, then hauled by sledges to the Nile, where they were transported to their designated location. Convicted criminals and prisoners were sent to some isolated quarries to do hard labor.

Other valuable minerals

Necessary to the embalming of mummies was the natron found near Wadi Natrun and at another site south of Thebes. Metals such as gold came from mines in Nubia; iron (which was not used until almost the end of the dynastic period) from Meroe, the Sinai, and near Elephantine; tin, lead, and, copper came from the eastern desert. Egyptian control of the nearest gold sources was a main reason for their influence in the ancient world. One foreign ruler wrote to Pharaoh how it was well known that in Egypt gold was as common as dust. Turquoise and emeralds were mined in the eastern desert. Other precious commodities were obtained through trade. Examples: lapis lazuli, a beautiful blue stone from Afghanistan; silver from Syria; and obsidian, a volcanic black glass, from southern Ethiopia.

FARMS ON THE NILE

■ Introduction

Most ancient Egyptian farmers were not wealthy; therefore, they typically rented small plots of land from noblemen. Farming families generally lived in one story mud-brick houses often with only one room. The house might be furnished with wooden stools, reed mats, and a few pottery jars to carry water and store food. Outside in the courtyard would be the mud-brick bee hive-shaped ovens to bake bread, one of the staple foods of the Egyptians.

■ Family chores

The family worked together to do most tasks on the farm, though donkeys and oxen were used for heavy work. Boys helped in the fields while learning how to farm. Girls helped their mothers grind grain, bake bread, make meals, and weave cloth. During the harvest, all went to the fields to gather in the crops and help thresh and winnow the grain.

■ Plowing

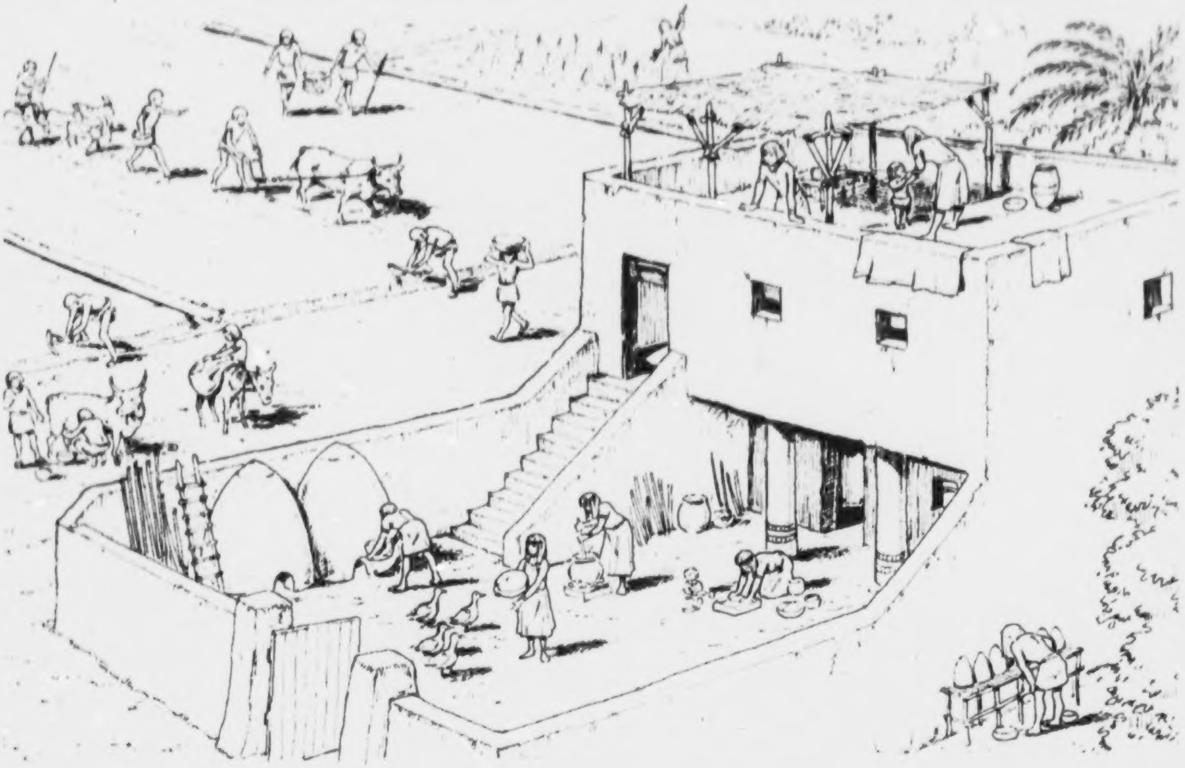
As soon as the floodwaters from the Nile went down, farmers plowed their fields, before the sun baked the earth too hard to plow. Oxen were used to pull the plow, which was a heavy forked stick. In earliest times the plow was attached to the oxen's horns, but later a shoulder yoke made plowing easier. Hoes were used to break up the large clods of earth; then seeds were scattered on the soil. While the earth was still muddy, pigs or sheep would trample the seed into the ground.

■ Irrigation

Canals were dug to allow the water from the Nile to reach more of the fields. Ditches divided each field into small squares. Water was lifted into these ditches by a shaduf. A shaduf had a long pole balanced on top of a crossbar. On one end of the pole was a rope and a bucket; on the other end was a counterweight. Manually the bucket was lowered into the water. When full, the counterweight swung it up onto the level of the ground.

■ Harvesting

Flint-bladed wooden sickles were used in harvesting. The grain was taken to be threshed either with flails in human hands, or by the feet of oxen, donkeys, or sheep. Threshing separated the straw and husks from the grain. Then the separated grain was winnowed. Winnowing involved throwing the grain up into the air so the chaff would blow away.



BOATS ON THE NILE - 1

■ "The road of Egypt"

For ancient Egyptians boats were the most important means of transportation along the "road of Egypt." Ships sailed up and down the Nile loaded with goods to trade. Traveling along the river was much easier than risking a journey through the unforgiving desert that borders each side of the Nile valley. Egyptians even thought boats were the transport of the gods. They believed that every 24 hours the great sun-god **Amon-Ra** made a voyage across the sky as though he were on the waters of the Nile. The Egyptians named their ships just as sailors do today. They called Ra's craft "The Boat of a Million Years." At night, they believed he sailed through the underworld of the spirits and emerged at sunrise each day from that forbidding, dark place.

■ Boats, boats, and boats

Many kinds of boats were used, from small ones made of papyrus to large boats made of wood. There were small cargo boats for carrying grain, rowing boats for transporting stones for pyramids, and state ships for honoring kings and high officials. When they traveled across the eastern desert for trade, hunting, or fishing expeditions, ancient Egyptians even carried their boats with them in pieces and assembled them on the shores of the Red Sea. Once put together, the joints or seams between the outer planks were caulked, or made watertight, by packing oiled papyrus reeds into them.

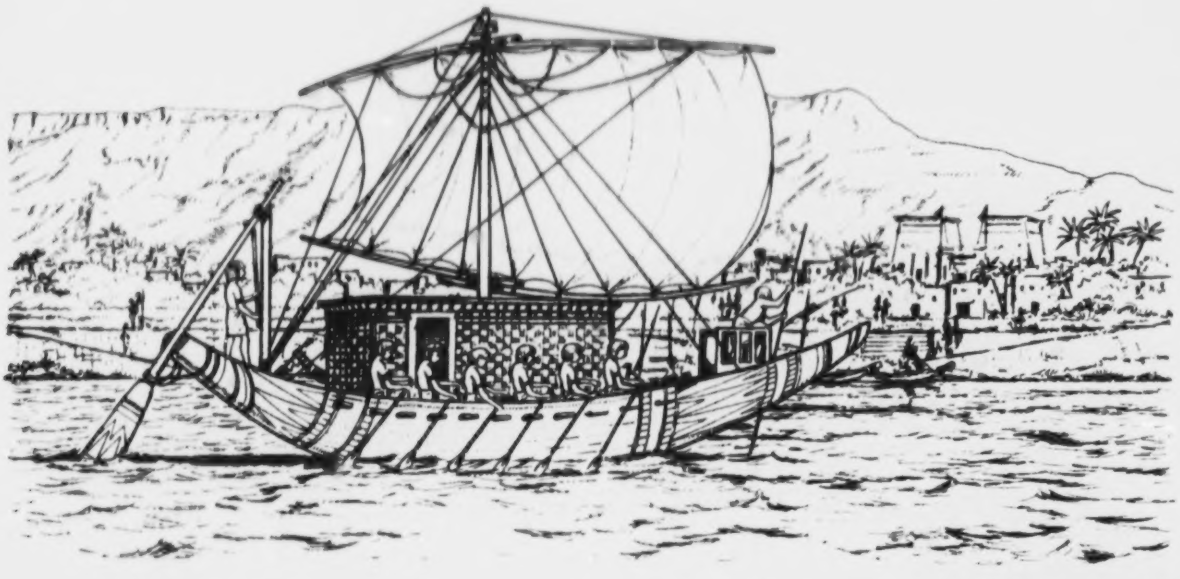
The first Egyptian boats were made of papyrus bundles, tied at both ends, and slightly curved at the top with a wider area in the middle of the boat. These were built over 5,000 years ago. Reed mats were placed in the middle of the boat to keep the inside dry. Simple papyrus boats were used by everyone: peasants, fishermen, hunters and by anyone traveling alone. Papyrus boats were pushed with a pole or with a paddle, and never had sails.

■ 1970: Ra 2

Norwegian scientist Thor Heyerdahl wanted to test the seaworthiness of papyrus boats. In 1970, he built Ra 2 from bundles of papyrus lashed together with rope. It took 57 days to sail from Morocco to the West Indies. This journey did not show that the ancient Egyptians made such a journey, but it did prove that papyrus vessels were capable of surviving long sea voyages.

■ Boats in paintings

Egyptian tomb and temple paintings show countless types of river and seafaring boats evolving through the centuries. By 2500 B.C. Egypt was building elegant river boats and ships of cedar wood imported from Lebanon. Carpenters used bronze tools to build these wooden boats, as Egyptians did not know how to make iron. Wooden boats were much stronger than papyrus boats. Temple reliefs show large boats transporting huge columns and obelisks of granite from the quarries of Aswan.



BOATS ON THE NILE - 2

■ Wooden boats

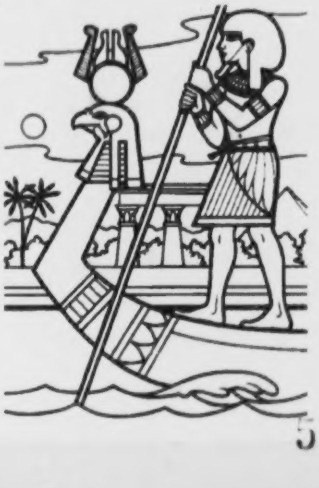
Wooden vessels were made by tying planks of wood together with rope. When the rope got wet it shrank, pulling the wood together and making the hull stronger. The earliest wooden vessels had masts made of two poles joined at the top. Six helmsmen, with six large oars, stood at the stern to steer the boat. The captain stood at the front, keeping a watchful eye on the river. He guided the boat on a safe course by shouting orders to the helmsmen.

■ The geography of the Nile

Although the Nile river flows north, there is a constant wind blowing south. Therefore, boats going north were pushed by the current, and the oars could be used without much effort. Going south required only raising a sail, and one could row with the same ease. Rowing benches were protected by raised side-planking. The Egyptians did not have rudders on their boats. Instead they steered using two large oars held by a seated sailor. The hieroglyph to travel south was a boat in full sail catching the northerly winds. The hieroglyph to travel north was a boat with the sail down. The Egyptians drove their ships with a single square sail. This was the only sort of sail used in Egypt until the Middle Ages.

■ Wooden galleys

Ramesses III formed a navy of wooden galleys powered by oars and sails that he used to trap slower sailing ships invading from the Mediterranean Sea. The pictures of the battle on the walls of Ramesses III's temple at Medinet Habu show that it was won not only by the ramming attacks of the Egyptians but also by hand-to-hand fighting to board and capture enemy ships. The ram was a forward-jutting extension of the ship's keel, usually armored with a heavy bronze cap in the shape of an animal's head. This battle technique would remain an important part of naval warfare for over 3,000 years, until long-range guns and explosive shells came into use in the nineteenth century.

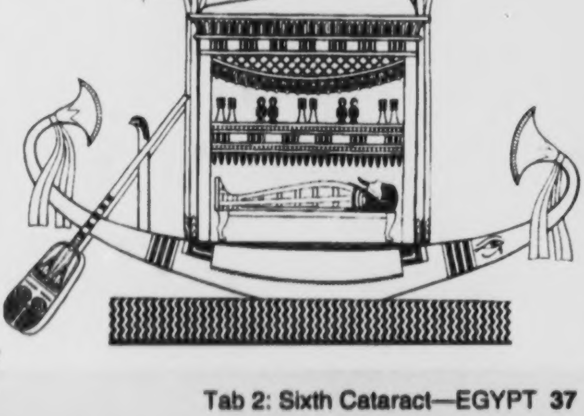


■ Boats, death, and design

Boats were such an important part of Egyptian life that they were put in the tombs of pharaohs for them to use in the afterlife. Models of funeral boats were often put in tombs in place of real ones. To ancient Egyptians, a model or a picture of an object was just as effective, for magic purposes, as the object itself. The special design of funerary boats imitated the boat used by Ra for his daily journey with the sun. The curved end pieces were similar to those on boats made of bundles of papyrus stalks. The color green on the side of the boat (the color of crops before they ripen) symbolized resurrection in the afterlife. The Eye of Horus, a symbol of protection and rebirth, was painted on the front of the boat, perhaps to look ahead and guide the dead pharaoh on his voyage in the afterworld.

■ The world's oldest ship

In 1954, an Egyptian archaeologist discovered a sealed barge just south of the Great Pyramid of Giza. Inside the barge was a boat over 140 feet long, the world's oldest known ship, thought to have been built for King Khufu. He probably ordered the 140-foot vessel, made of cedar from Lebanon, for his voyage to eternity. Cedar provided the largest logs for the biggest boats. The height of a cedar tree could range from 60 to 100 feet and the branches had a wide spread. Steered with 26-foot oars, King Khufu's boat may have glided in the funeral procession from the capital at Memphis to Giza. There the boat was taken apart and many of its 1,200 pieces were marked so that it could be rebuilt. Tests on the wood show the boat was used at least once. Buried in an airtight pit along with thousands of feet of rope, the boat is thought to have survived for 4,500 years. Khufu's boat is on display in a museum next to the Great Pyramid.



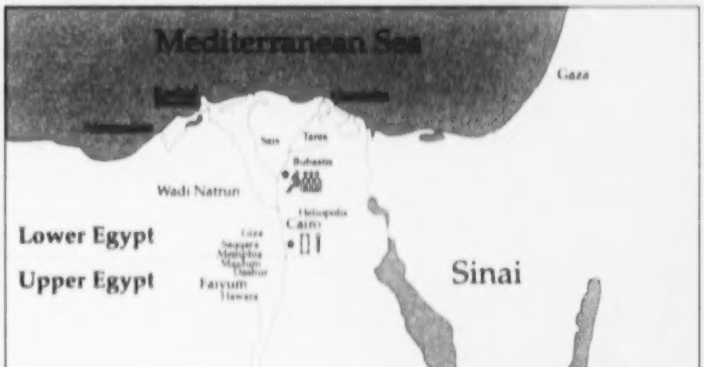
THREE-D MAP OF THE NILE

■ Nome Assignment:

Your nome is to create a map of the Nile River and ancient Egypt constructing three-Dimensional representations of sites, animals, and other objects when possible. *Label everything carefully.*

1. Include the **Nile from the Sixth Cataract to the Delta**, where it empties into the Mediterranean Sea.
2. Show where the **Red Sea** is in relation to the Nile River. You do not have to include all of the sea on your map.
3. Show **mines, quarries**, and **forts**.
4. Show these **historic sites**: the Valley of the Kings, the Great Pyramid, the Sphinx, Abu Simbel, the Pharos (lighthouse in the port of Alexandria), and the oasis of Faiyum—Include dates, palms, and crocodiles.
5. Show these **cities**: Abydos, Thebes, Hermopolis, Akhetaten, Memphis, Bubastis. Alexandria, Meroe, Khartoum, and Elephantine
6. Include and label these **geographical features**: the Western Desert, the Eastern Desert, the Nile Delta, the Sinai Peninsula, all six cataracts, the Wadi el-Natrun, the Mediterranean Sea, the Gulf of Suez, the Nubian Desert—Include animals of the desert.
7. Mark and label the **boundaries of your nome**.
8. Show a **farming area**. Include: fields of grain, a shaduf, a garden with irrigation, irrigation canals, and a catch basin for flood water storage
9. Show a **marsh area**. Include the marsh animals of Egypt, hunters / fishermen, papyrus thickets, and a nearby area for cattle grazing
10. Puts **boats** on the river. Include cargo, fishing, and stone hauling vessels.
11. To illuminate with understanding all who view your creation, include a **legend** for your map. Think about this legend as you make your three-D objects. Will you draw them on the legend, or will you make additional smaller ones for the legend?
12. For extra credit include an **inset map of Africa** showing all the Nile River.
13. **Create the required objects in three-D whenever possible**. Do not worry about scale and proportion. (The cobra can be bigger than the crocodile or the Great Pyramid.)

Note well: *The more creative and detailed you make your nome's map of Egypt and the Nile, the closer your nome will move toward its goal of ruling the Two Lands. May* ***Ptah,*** *the god of craftsmen and artists, work with you to honor* ***Ra****.*



Mediterranean Sea
Gaza
Sais
Tanis
Bubastis
Wadi Natrun
Heliopolis
Cairo
Giza
Saqqara
Memphis
Maidum
Dashur
Lower Egypt
Upper Egypt
Faiyum
Hawara
Sinai
Bahariya Oasis
Oxyrhynchus
El Minya
Hermopolis
Beni Hasan
El Amarna
Asyut
Red Sea
Abydos
Dendera
Thebes
Luxor
Dakhla Oasis
Kharga Oasis
Esna
Hierakonpolis
Elkab
Edfu
Kom Ombo
Aswan (Syene)
Elephantine
1st Cataract
Philae Island
High Dam
Lake Nasser
Nubia
Qasr Ibrim
Abu Simbel
2nd Cataract
Sudan
Kush

RUBRIC: THREE-D MAP OF THE NILE

Check the boxes and then circle* either 0, 1, 2, 3, or 4 for each of the following:

0 1 2 3 4 ☐ Includes the **Nile River from the sixth cataract to the delta**

0 1 2 3 4 ☐ Shows the **Red Sea** in relation to the **Nile River** (Does not have to include all the sea on the map)

0 1 2 3 4 ☐ Show **mines, quarries**, and **forts**.

0 1 2 3 4 Shows these **historic sites**:
☐ the Valley of the Kings, ☐ the Great Pyramid, ☐ the Sphinx, ☐ Abu Simbel,
☐ the Pharos (lighthouse in the port of Alexandria), and ☐ the oasis of Faiyum—
Includes dates, palms, and crocodiles

0 1 2 3 4 Shows these **cities**:
☐ Abydos, ☐ Thebes, ☐ Hermopolis, ☐ Akhetaten, ☐ Memphis, ☐ Bubastis.
☐ Alexandria, ☐ Meroe, ☐ Khartoum, and ☐ Elephantine

0 1 2 3 4 Includes and labels these **geographical features**:
☐ the Western Desert, ☐ the Eastern Desert, ☐ the Nile Delta,
☐ the Sinai Peninsula,
☐ all six cataracts, ☐ the Wadi el-Natrun, ☐ the Mediterranean Sea,
☐ the Gulf of Suez, and ☐ the Nubian Desert—Includes animals of the desert.

0 1 2 3 4 ☐ Marks and labels the **boundaries of the nome**.

0 1 2 3 4 Shows a **farming area**:
☐ fields of grain, ☐ a shaduf, ☐ a garden with irrigation, ☐ irrigation canals, and
0 1 2 3 4 ☐ a catch basin for flood water storage

0 1 2 3 4 Shows a **marsh area**:
☐ the marsh animals of Egypt, ☐ hunters/fishermen, ☐ papyrus thickets, and
☐ a nearby area for cattle grazing

0 1 2 3 4 Puts **boats** on the river. Includes ☐ cargo boats, ☐ fishing boats, and
☐ stone hauling boats.

0 1 2 3 4 Includes ☐ **a legend for the map**

_______ Includes an ☐ **inset map of Africa** showing all the Nile River. *(Optional for extra credit.* ***Give 10 to 15 points.****)*

Total Points Earned

*** SCORING KEY**
4 = Very well done (labeled/three-D when possible)
3 = Good
2 = Satisfactory
1 = Poor
0 = Not done

CORRECT BEHAVIOR

1. Make neither man nor woman afraid. If any man says he will live by causing fear, Ra will make him want bread.
2. If a nobleman has abundance, he may act as pleases him or do nothing if it pleases him. A nobleman by reaching out his hand can do what others cannot. The only rule he must follow is to allow bread to all.
3. If a man has land to till, he must work the land given him by Ra rather than fill his mouth from that which belongs to his neighbor.
4. If a man abases himself serving a superior man, that is right conduct in the eyes of Ra.
5. If a man wishes to be a wise man, he should raise a son that pleases Ra.
6. A man should satisfy those who depend upon him.
7. If a man was poor and becomes rich or even governor of the city, he should not be hard-hearted because of his position, for he has only what Ra has entrusted to him.
8. What is beloved is obedience; what is hated is disobedience.

■ Nome Assignment:

1. Make a poster illustrating what your nome thinks is the *meaning* of one of these rules to an ancient Egyptian. Do not write the rule but draw the meaning symbolically or as a comic strip.
2. On the back of your poster write the rule and a written explanation of what your nome thinks is its meaning.

Ptah's countenance will smile benevolently on nomes which draw their illustrations Egyptian style.

EGYPTIAN STYLE ART - 1

Artisans and their art were important to ancient Egyptians. The art that was created served purposes other than simply beauty. Art was woven into Egyptians' lives. Their nation's artists were considered craftsmen, just like boat builders, jewelers, or glass makers. In fact, their language had no word for artist other than craftsman.

■ Tomb art

Most of the art of the ancient Egyptians still existing was made for temples or tombs. The statues and paintings or reliefs in the temples illustrate Egyptian beliefs about relationships between gods, pharaoh, and men. The art of the tombs served another purpose. It was to help the deceased during their journey through **Tuat** (the Underworld) to the **Field of Reeds**—the afterlife. With the correct ceremonies, pictures and sculptures could come alive to provide the deceased with all that might be desired in eternity.

Life was short, but the tomb provided art for all the afterlife, a much longer time than actual life. (Tombs were so important the ancient Egyptian word for tomb and the word for house were the same.) Pictures of family pets were often included in tomb art to keep the person company. Much food and drink were shown, as well as musicians to entertain the deceased in The Field of Reeds. Tomb paintings were usually colored in vivid shades of blue, green, yellow, and red. Lotus and papyrus flowers were common decorating accents.

■ Sculptured monuments

Egyptians created enormous monuments to their gods, kings, and queens. These statues were built to endure the ravages of time. The goal was to make the figures immortal. When making a statue for a public place, sculptors usually used soft limestone or hard stones like granite or schist.

A master sculptor had assistants to help because it took many people to shape a large block of stone into a figure. First a grid was marked on the stone's surface to make sure the proportions were right. Next the initial shaping was done using a special pounding tool. Final touches and polishing were done with small chisels and smooth stones.

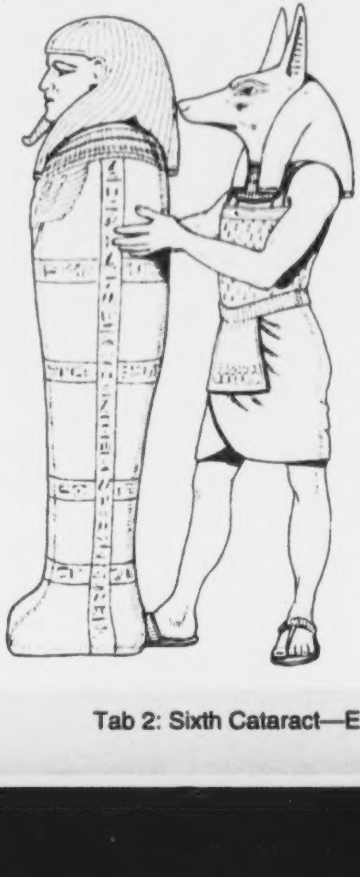
■ Tomb statues

Some statues placed in tombs had a religious purpose. A statue of the deceased provided a home for the person's spirit, allowing him or her to receive the offerings which were necessary to maintain eternal life. Some statues placed in tombs were purely for convenience. A **shabti** was a statue of a servant who would magically come to life to work for the deceased whenever called.

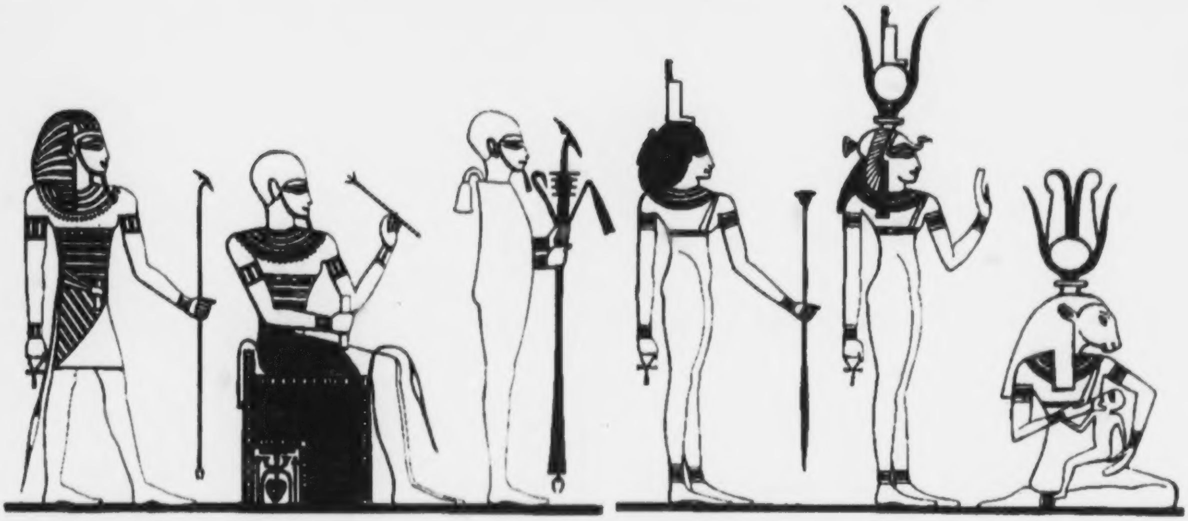
■ Temple sculpture

The largest sculptures made for temples were images of gods or rulers. These large statues were often set up at the entrance gate in order to impress whoever visited the temple. Statues of gods were of the deities worshipped at the temple. Kings and queens had statues of themselves set up in the temple so that they were considered present at all religious ceremonies.

Whoever was represented on a statue customarily had their name carved into the base of the sculpture. The royal name was enclosed in a oval shape called a cartouche (car TOOSH). A sculpture of a ruler was created to look "ideal," or without flaws, and was often not a recognizable portrait of the individual. Therefore, for identification, the name was almost more important than the image. Many kings, like Ramesses II actually erased other rulers' names and wrote in their own.



EGYPTIAN STYLE ART - 2

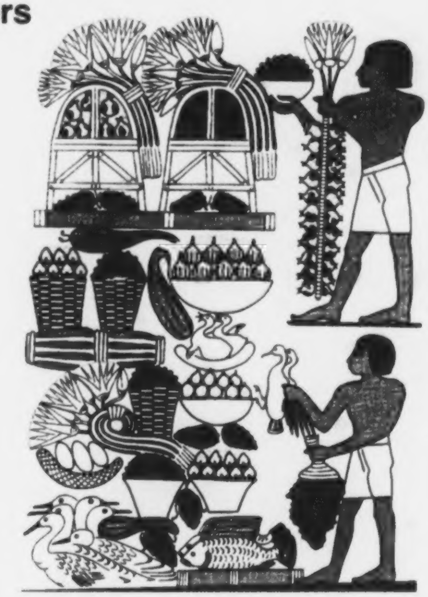


Paintings of people

Ancient Egyptians followed strict guidelines in their paintings depicting people:

- The **head** was seen from the side, the shoulders and chest from the front, and the hips and legs from the side. Feet were from the side, usually with one foot placed in front of the other. Try standing like this and you will realize the Egyptians did not draw according to how a person really stands, but according to what they thought was the best way to show off the various body parts.
- The **eyes**, with a black outline and a curving black eyebrow, were drawn on the profile of the head as if they were looked at from the front.
- The **skin** was a dark tan, or black if the subject was Nubian or from Punt.
- The **clothing** was usually white. Men wore short skirts (kilts) and women wore long dresses held up by straps on their shoulders.
- The **size of the people** in the art often gave indication of their relative social standing. Important people were drawn larger than those of lower rank or importance. Pharaoh was quite large, while his wife might come up only to his knee!

Registers



Egyptian paintings and reliefs often tell a story like a comic strip does, but without the dividing panels. These strip paintings, called registers, might show the cycle of farming through an entire year with what appears to be many farmers and wives and children taking part, when it is only one farmer's family shown over time. Repetition of themes was common. Egyptians liked things to remain the same in their lives, in their art, and in their afterlife.

INTRODUCTION

This cataract will expose the students to hieroglyphics, those who wrote them, and the religious beliefs of the ancient Egyptians. At the end of the cataract, students will play a game designed to review information learned in this cataract and in the Sixth Cataract.

... hieroglyphics, those who wrote them ...

■ Setup Directions:

1. **Duplicate** the following and place in nome folders as indicated:

- SCRIBES (pp. 10-11)—*1 per student*
- PAPYRUS (pp. 12-13)—*1 per group*
- HIEROGLYPHICS (pp. 14-15)—*1 per student*
- HIEROGLYPHICS INFORMATION SHEET (pp. 16-18)—*1 per student*
- EGYPTIAN NUMBER SYSTEM (pp. 19-21)—*1 per student*
- ANCIENT EGYPTIAN GODS (pp. 22-23)—*1 per student*
- EGYPTIAN GOD CHART (pp. 24-26)—*1 per group*
- MUMMIFICATION (pp. 27-29)—*1 per student*
- BOOK OF THE DEAD (p. 30)—*1 per student*
- DUAT CARDS (pp. 31-41)—*1 set (Cut apart and stack. You may want these on 3"x5" cards for permanent use.)*
- SARCOPHAGUS GAME BOARD (p. 42)—*(Make an overlay transparency of the master; then use it on the overhead or project it on butcher paper and have volunteer students draw and color the large version.)*
- ANUBIS CARDS (pp. 43-45)—*1 set on colored paper (Cut apart and place all 19 "cards" in an ANUBIS CARDS envelope.)*
- SARCOPHAGUS GAME PIECES (p. 48)—*1 set*

Teaching Tip →

Nome members can be assigned to make the game boards and the pieces to be used for the play of the games. If you're short of time, you can reproduce the game boards and play-pieces yourself or assign the task to reliable students for extra credit.

2. **Additional Materials**

- SARCOPHAGUS GAME STICKS—*(You will need four throwing sticks for each group. Use four popsicle sticks or tongue depressors. Paint one side only black (black permanent marker would work fine). Or you can mark each stick in some manner. A talented artistic student could make these ahead of time using Egyptian designs or hieroglyphics.*
- DUAT ANSWERS (p. 46)
- ANUBIS ANSWERS (p. 47)

DAILY DIRECTIONS - 1

DAY 1: SCRIBE PRACTICE

■ Materials:

- SCRIBES
- PAPYRUS
- White parchment paper *(See Teaching Tip in left margin.)*
- Colored marker pens/pencils

■ Directions:

1. Have students read SCRIBES handout. Tell them the information in the reading will be part of the questions in the Sarcophagus Game coming up later. They might want to quiz each other on the information.

2. Tell students they are going to be imitating the life of the scribe. One member of each nome, the noble, is to read the information on the PAPYRUS handout to nome members who will all be scribes. The Student Directions on the handout basically tell students to draw pictures of what the noble is saying. You will need to circulate among the groups to make certain all understand what to do. (There will, of course, be considerable moaning—but remind students that they are simulating a very important activity in ancient Egypt.)

3. Have students work on white construction or drawing paper with the edges torn off to give it more of the look of papyrus.

4. The student scribes will likely need to hear the information at least twice to be able to plan what they are going to record and how they are going to organize the information so it is clear. They might want to make a rough draft. Many times scribes made practice copies of important documents. Remind them these are documents that will be used by the Pharaoh (namely, you, the teacher) to send valuable technical details to other parts of the kingdom. All information that is relevant needs to be included.

6. The noble will need to share the pictures of papyrus found on the PAPYRUS sheet so accurate drawings can be made. Students might want to look at resource materials to see what birds lived in the marshes and what a papyrus boat or sandals might look like.

7. Since this is an auditory learning activity, the noble is *not* to allow scribes to read the information for themselves. They must listen carefully as the material is read to them.

Teaching Tip →

It is also possible to age paper by soaking it in a strong tea solution and then baking for about five minutes in an oven at 350 degrees. This procedure is not recommended for students without close adult supervision as the paper cannot be left too long in the oven. Parents are useful for creating a supply of these papers ahead of time for the scribes to use.

8. Remind the noble that in the enlightened 20th Century, student scribes are not allowed to be beaten for laziness or poor performance. However, the nobles must ensure that all nome workers contribute to the glory of Ra, the Pharaoh, and their nome.

9. When illustrations of papyrus are complete, assign up to 200 Nile Travel Points per nome.

10. **Optional:** Assign students to write an evaluation of this style of recording information. What are the advantages of drawing information with pencil and marker? What was difficult about trying to draw information? How did the life of a scribe suit them? (Personally, my knees would not survive this.)

DAY 2: HIEROGLYPHICS

■ Materials:

- HIEROGLYPHICS
- HieroglyphicS Information Sheet
- 5"x12" strips of white construction paper

Teaching Tip

Remind the students that hieroglyphics is a phonetic language.

■ Directions:

1. Distribute the HIEROGLYPHICS and HIEROGLYPHICS INFORMATION SHEET handouts to students. Go carefully through the information on the background sheet; then, have students do the assignment. Also, carefully go through each step of this assignment. (You may want to illustrate your own name on the board or overhead as Marcia (one of the authors) has done on the Nome Assignment sheet on page 15.)

2. Remind students that hieroglyphics is a phonetic language. If their name is Christopher in English, in hieroglyphics they would use the symbols for Kristofer or Krstfr. Cecil would use the symbols for Seesil, or Seesl. Both names would be followed by the *determinative* for son. When writing their names, members of each nome can use the determinative of their rank and gender. ("Determinatives" are pictures which stand for themselves; for example, "Seesl" would be followed by a picture representing a son.)

3. Have students practice on their own paper; then give them a strip of white paper. Have them copy the blank cartouche that is on their Hieroglyphics sheet onto the strip and place their name within it. (A "cartouche" is a double loop of rope tied at one end.)

4. Have students write a message on the strip to another group member in hieroglyphics after they finish the cartouche. The more they use the symbols, the greater the chance of retention. Remind them they are going to have to be able to translate hieroglyphics in the Sarcophagus Game.

5. Give a maximum of 100 Nile Travel Points to each nome for its finished cartouches.

DAY 3: EGYPTIAN NUMBERS

Materials:

- EGYPTIAN NUMBER SYSTEM

Directions:

1. Distribute the EGYPTIAN NUMBER SYSTEM handout. This information is quite detailed to include challenges for all levels of math abilities in your classroom. Once all have been practiced, let students determine their level of challenge. You might have to intervene when the nomes exchange to make sure a high math ability nome trades with another high math ability nome.

Teaching Tip →

Some of your students will thrive on this symbolic mathematical language, and others will be totally confused. Encourage the students to approach the EGYPTIAN NUMBER SYSTEM activities as a game or puzzle.

2. To add to the fun, this section could also be completed with the students sitting as a scribe would with his/her "palette".

3. Go slowly over the math on the problems given to be sure all understand. Check for understanding by having students work in nomes to solve the Practice Problems. The Practice Problems are worth up to 100 Nile Travel Points per nome. Use the following answer key for help.

—ANSWER KEY—

NUMBERS:

a) 𓆼𓆼𓆼 𓍢 𓏺𓏺𓏺𓏺𓏺𓏺𓏺 = 3,107

b) 𓆐𓆐𓆐𓆐𓆐 𓍢𓍢 𓎆𓎆𓎆 𓏺𓏺𓏺 = 500,233

c) 𓁨𓁨 𓂭𓂭𓂭 𓏺𓏺𓏺 = 2,030,003

d) 53 = 𓎆𓎆𓎆𓎆𓎆 𓏺𓏺𓏺

e) 1,461 = 𓆼 𓍢𓍢𓍢𓍢 𓎆𓎆𓎆𓎆𓎆𓎆 𓏺

DAILY DIRECTIONS - 4

MULTIPLICATION:

23	x	6
1*		6**
2*		12**
4*		24**
8		48
16*		96**
23		138

23 x 6 = 138

35	x	5
1*		5**
2*		10**
4		20
8		40
16		80
32*		160**
35		175

35 x 5 = 175

DIVISION:

60	÷	4
1*		4**
2*		8**
4*		16**
8*		32**
15		60

60 ÷ 4 = 15

Teaching Tip →

Tailor this lesson to the math sophistication of your students. You may want to use only the easiest example for all and leave the remainder as a homework "challenge" option for the brighter math students.

4. Have each nome create a "numbers" problem, a "multiplication" problem, and a "division" problem. Tell the nomes to make sure they can solve the problems they create. Be sure to remind them the Egyptians used this system to solve problems about time, measurement, and trade, as well as standard calculations.

5. After the given time limit, have nomes trade their math problems. After the nomes solve the problems, then trade back for correction. It will become obvious if a nome has written a bad problem, because the other nomes will come to you and complain. If there is a disagreement, often you can have a third nome try the problem. Only after all other avenues have been explored, solve it yourself and make a pronouncement. Each good math problem is worth up to 10 Nile Travel Points. Each poorly written or inaccurately corrected math problem costs the nome up to 10 Nile Travel Points. Each problem a nome solves correctly is worth up to 10 Nile Travel Points with no deductions for incorrect solutions.

DAILY DIRECTIONS - 5

DAY 4: EGYPTIAN GODS

■ Materials:

- ANCIENT EGYPTIAN GODS
- EGYPTIAN GOD CHART

■ Directions:

1. The next three days will be spent studying information about ancient Egyptian religious beliefs, mummification, and the Egyptian Book of the Dead in preparation for the Sarcophagus Game. Both the knowledge in the texts they have read, as well as what they will be reading in the next three days, are essential for their passage through *Duat,* the Egyptian view of the underworld, to the Field of Reeds, the ancient Egyptian heaven, on the game board. Success in answering questions also will reward nomes with Nile Travel Points.

Teaching Tip →

Students have a lot of material available to them. Some material they will learn individually; some they will learn from other members of their nome. Encourage interactive peer teaching.

2. Have nomes prepare for scribal study. Require nome members to squat or sit cross-legged with their palette and writing surface so they continue to appreciate the physical as well as the mental requirements of being a scribe. Although all members are not scribes, they will need to practice the diligence of a scribe in their studies of these documents and invoke the aid of Thoth, patron god of scribes.

3. Hand out to the nomes the ANCIENT EGYPTIAN GODS sheets. All nome members should read this handout silently and then help one another fill out the EGYPTIAN GOD CHART.

4. When this chart is finished, the noble should go over each item on the chart orally with other nome members, who take brief notes on what distinguishes one god from another. This knowledge will be necessary to do well in the quiz game coming up. At the end of the period, the charts should be turned in to the Pharaoh for scoring. Allow up to 200 Nile Travel Points for each successfully completed EGYPTIAN GOD CHART. Return the charts to the nomes for reference after scoring.

DAY 5: MUMMIFICATION

Materials:

- MUMMIFICATION

Directions:

1. Have nomes prepare again for scribal study. Have students sit or squat as described in Directions for Day 4, #2, page 6.

2. Distribute to nomes the MUMMIFICATION handout. Each nome should assign each paragraph in the essay to a different member. Members are to briefly list the important idea in each paragraph. When all are finished, the nome conducts a "read-a-round" with each member, in turn, reading a paragraph and giving its main idea. Other members should take brief notes while the reading is taking place.

Teaching Tips →

Indicate to all that the reward for taking good notes is that each member may use his or her notes while participating in the upcoming Sarcophagus quiz game.

DAY 6: BOOK OF THE DEAD

Materials:

- BOOK OF THE DEAD

Directions:

1. Have nomes prepare again for scribal study. Have students sit or squat as described in Directions for Day 4, #2, page 4.

2. Distribute to nomes the BOOK OF THE DEAD handout. After silently reading the essay, each member of the nome is to write three questions on information in the essay. Then, in round-robin fashion, each member asks his/her questions. Other members take brief notes on the answers.

Again, remind members they may use their own notes in the quiz game.

3. Advise students to prepare for tomorrow's "game day." Tell students that this will be a great way to add miles of travel down the Nile, with many Nile Travel Points available. Each question answered correctly will be worth 20 Nile Travel Points. They will collect (or pay) Nile Travel Points for their answers and at the whim of fate. Suggest that for homework they review all the information that has been assigned from the Sixth and Fifth Cataracts.

DAILY DIRECTIONS - 7

DAY 7: THE SARCOPHAGUS GAME

Materials

- DUAT CARDS
- THE SARCOPHAGUS GAME BOARD OVERLAY

Directions:

1. Your students will now have an opportunity to show off what they have learned in the Sixth and Fifth Cataracts by competing in THE SARCOPHAGUS GAME competition. The purpose of the game is to survive the "Weighing of the Heart" against the "Feather of Truth," without having it fed to Ammut the Devourer, and to travel to the Field of Reeds. The nome that accomplishes this first gains an additional 200 Nile Travel Points.

2. **Option 1**: Use the game board overlay transparency to make an enlarged copy of the game board on your bulletin board covered with butcher paper. Nome members can move their nome markers using straight pins.
   Option 2: Use the game board overlay for the game activity by using marking pens to keep track of each nome's progress.

Teaching Tip →

We believe the first option is more exciting for students. They enjoy moving their nome playing pieces (see p. 48) up the large game board on the bulletin board.

DAILY DIRECTIONS - 8

GAME PROCEDURE

Teaching Tips

It would be advantageous for groups to assign members to take notes about the questions and answers on the DUAT and ANUBIS CARDS as they provide material that you may use for a final exam on EGYPT.

- Identify the nome that has traveled the farthest on the Nile: This nome will take the first turn. The nome with the next highest total will go next, and so on.

- Have one of the scribes keep track of the Nile Travel Points during the game at the front of the room so all can see the totals of the nomes. (The scribe could sit cross-legged on a desk, holding the paper on her/his lap board to tally or subtract points.)

- Place the DUAT CARDS face down where you can monitor the draw. Keep the ANUBIS CARDS in an accessible envelope.

- The members of each nome will take turns answering the DUAT CARD questions in the order of their rank. The noble, first; the administrator, second; the scribe, third; the artisans, fourth; and the laborers/farmers, last. The laborers/farmers will need ranking assigned to them if two or more are in a nome.

*The player drawing the card may use his/her notes, but other nome members may **not** help in any way.*

- The noble of the first nome to play draws the top DUAT CARD and tries to answer the question. Only the nobles may answer the questions on the first round. After a determined amount of time, the noble must deliver an answer.

- If the answer is incorrect, that nome loses its turn and the next nome draws. If the noble answers correctly, that noble will throw the throwing sticks:
  1 clear side up: move 1
  2 clear sides up: move 2
  3 clear sides up: move 3
  4 clear sides up: move 4
  no clear sides up: move 6

Notice there is no throw for 5. These moves are just like those in the Senet game.

3. Each question answered correctly is worth 20 Nile Travel Points.

Any nome landing on an ANUBIS CARD space reads the card in the envelope.

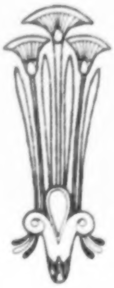
4. Any space printed with a spell from the Book of the Dead is an ANUBIS CARD space; it requires the nome that lands on it to fulfill any challenge presented by the card before continuing play. Successful completion of the task moves the nome closer to the Field of Reeds.

5. The other nomes continue to play without the nome if the ANUBIS CARD challenge has not been fulfilled by the next turn.

6. The game ends when the first nome arrives at the Field of Reeds on an exact throw and is awarded a 200 Nile Travel Points bonus.

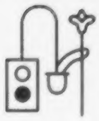
SCRIBES - 1

■ An honorable profession

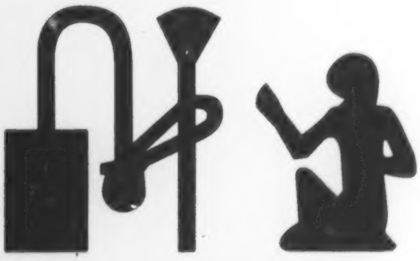


Scribes enjoyed a high status in ancient Egyptian society, for very few people learned how to read and write. Scribes would tell their sons that to be a scribe "is greater than any other profession." Scribes were recruited from all classes of society, as literacy and loyalty were the two basic qualifications. A scribe was a professional writer who recorded important events, and wrote legal documents, religious texts, letters, and bills. Scribes wrote on stone and papyrus, paper made from the papyrus plant. People paid scribes to write for them and it was a fairly prosperous profession. The working conditions were certainly better than for metalworkers who were said to choke in the heat of their furnaces and weavers who had to work in cramped spaces. As one ancient Egyptian teacher wrote: "See, there is no job without a boss except for the scribe; he is the boss. If you know writing, it will serve you better than any other job." Scribes were exempt from taxes and national service during times of flood.

■ Professional training

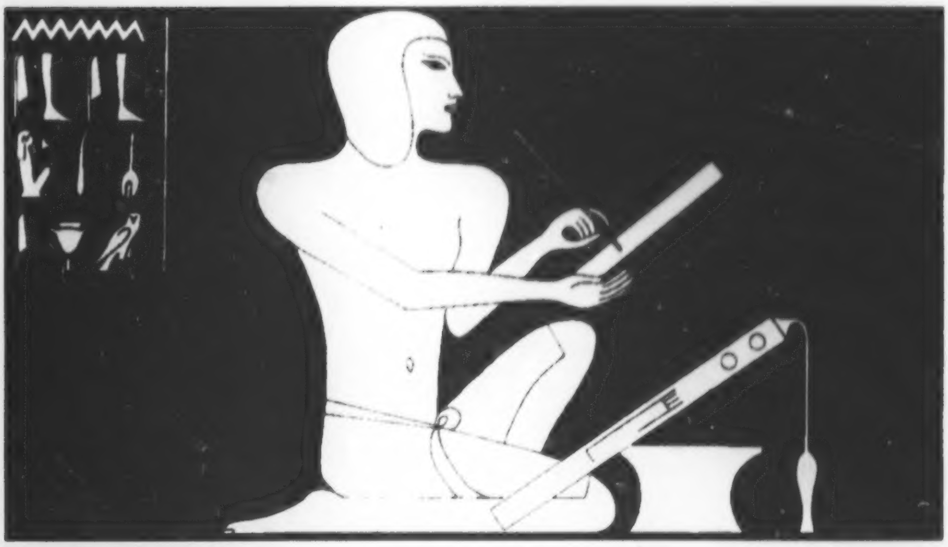


Beginning at the age of nine, student scribes took up to ten years to memorize the several hundred hieroglyphic signs. At Deir el-Medina, the only school for which there is evidence, the initial training seems to have been copying passages from a cursive hieroglyphic text called the "Book of Kemet." Student scribes also studied reading, astronomy, mathematics, astrology, practical arts, the law, temple lore, administrative procedures, and games and sports. The long hours of study were often a problem because the young pupils could see other children playing in the fields. Papyri have been discovered containing reprimands from senior to junior scribes for neglecting lessons, with physical punishment sometimes being recommended. Classroom discipline was strict. Teachers believed that, "The ears of a boy are on the back. He listens only when he is beaten." If a student ran away from school, he had wooden blocks tied to his ankles; even then some managed to climb over the walls and go into town. However, most students were diligent, even practicing writing on broken bits of stone called ostraca in Greek.



■ Symbol of scribes

The best-known symbol of the scribe was the kit or palette, which contained slates, inks, smoothing stones for papyri, and reed brushes, which were kept firm by chewing the end of the fibers. The kits, rectangular cases with indentations on one side for small cakes of ink, were attached to a cord. The ink was of lamp-black or red carbonized material mixed with gum and water by the scribe. Brushes were held in the center cavity of the box, which had small pieces of wood glued across the opening or a sliding cover to keep them in place. Brushes could be fine or heavy, depending upon their use and age. The scribe probably kept a little statue of Thoth, protector of scribes, with him.



SCRIBES - 2

Historical records

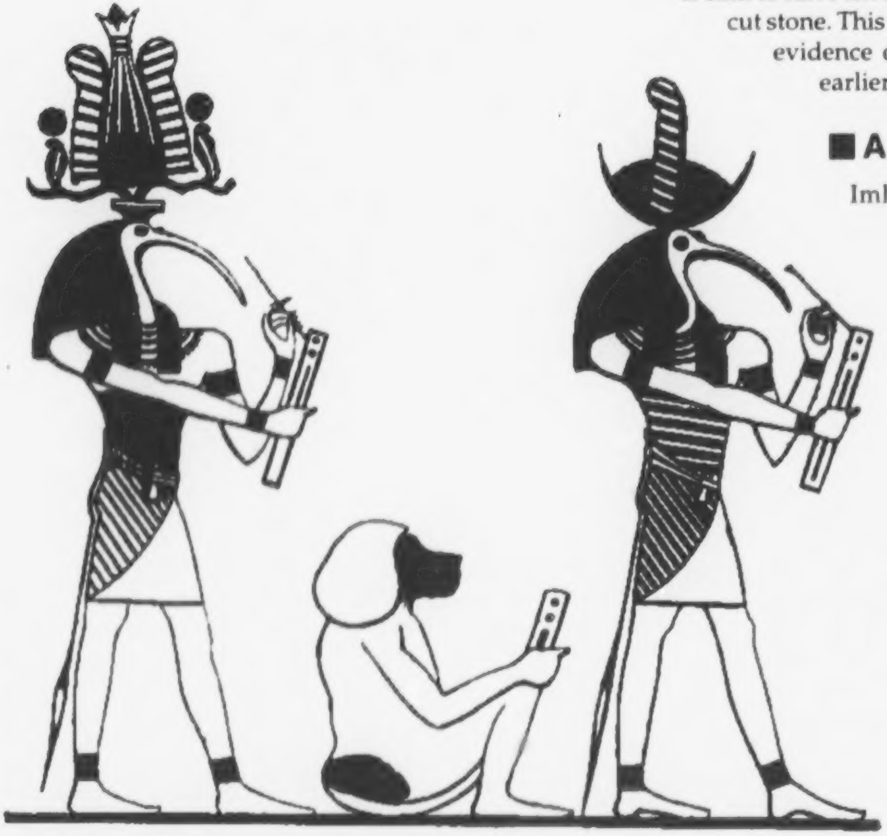
Scribes are usually shown squatting or cross-legged, with the papyrus on their lap. The squatting writing posture was immortalized in the form of the scribal statue, which is shown in all the principal periods of Egyptian art. In relief paintings, however, scribes are also shown standing and writing on what seems to be a board held at an angle in their left hand, or squatting and writing on a board leaning against their document case or box. They are surrounded by various pieces of equipment and tied up bundles of papyrus rolls. In one relief showing a records office, the scribes are sitting on stools, writing on their laps, with a chest at their sides.

Duties of Scribes

In the larger temples scribes worked as archivists or as librarians. They kept the census, recorded tax assessments, measured the rise of the Nile and maintained vast religious and governmental correspondence. They accompanied military expeditions and official government visits to the mines and quarries to record annual reports. Many important inscriptions and documents of the military exploits of the New Kingdom, especially the campaigns of Thutmose III and Ramesses III, were the work of scribes. Without the scribes and their careful records, Egypt as we know it could not have survived.

Imhotep

Imhotep, a talented scribe, lived 4,500 years ago. He was a commoner by birth and rose through the ranks of officials in the temple and in the court through his natural talents and dedication to the ideals of the nation. Imhotep was called the "Son of Ptah", whose magic gave him the power to heal the sick. But he did not limit his interests or abilities to religious matters alone. The greatest achievement of Imhotep was the step pyramid at Saqqara. Imhotep is said to have invented the art of building in cut stone. This may be true, for there is no evidence of major stone use in any earlier building.



A Sacred calling

Imhotep was said to have written many books and became a patron saint of scribes. He was often shown seated with a papyrus unrolled across his knees. After his death, he became accredited with limitless wisdom and was eventually turned into a god. For more than 2,000 years Imhotep was worshipped as a god of wisdom. In one ancient document the life of the scribe is called the "path of the god."

PAPYRUS - 1

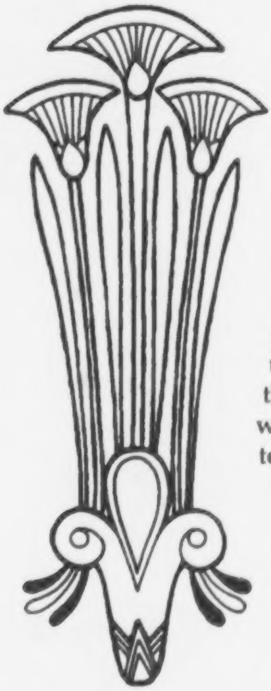
Assignment:

1. You are to act as a scribe and record this information for eternity.
2. Be sure to sit cross-legged or squat as a scribe would.
3. You will need a pencil, coloring utensils (colored pencils, markers or watercolors), and a writing surface to put your "papyrus" on as you squat or sit. Be sure to get your scribe's palette together before you start.
4. While the noble of your nome reads to you, you are to record all the important information about papyrus as an ancient Egyptian would–in pictures. Thoth, the god of scribes, would be pleased if you carefully labeled all pictures to make their meaning "moonbright."

An important plant

Papyrus was probably the most important plant to the Egyptians. As early as 3000 BC sheets and rolls of papyrus provided an ideal surface for writing with a reed pen and pigments of carbon and red ocher.

The papyrus plant



The writing material called papyrus was made from a tall flowering freshwater reed, generally identified as Cyperus papyrus. Cyperus papyrus consumes great quantities of water and therefore grows most successfully in the still shallows of marshlands. Its broad root stretches horizontally under the mud and from this rise several strong stalks with short brown leaves protecting the base. Papyrus is a tall plant. It grows three to twelve feet tall along the Nile. Because of its height and dense growth in thickets, the plant is a haven for wildlife, especially birds.

Papyrus and paper

The origin of the word "papyrus" itself is not known, but it may derive from a late Egyptian phrase pa-en-peraa, "material of Pharaoh", perhaps because trade in the writing material was under royal control by the third century BC The English word "paper" comes from the word "papyrus".

A symbolic plant

Papyrus symbolized the primeval hill for the ancient Egyptians: the emergence of the land from the swamp. In tomb chapels of the Old Kingdom, scenes show papyrus stalks being shaken in a ritual. Here, the tomb owner has made a journey into the marsh thicket and is sometimes represented uprooting and shaking a single papyrus stalk as if to frighten birds into the air before hunting. Plucked papyrus stems were also used in bouquets for rituals and banquets.

A plant of many uses

Papyrus was very important in everyday life; it was put to numerous practical uses, from sandal-making and basketry to the construction of river craft. The Greek writer, Herodotus, in the fifth century BC wrote that papyrus was used for making sails and papyrus rope. He also wrote that the lower part could be eaten, especially when roasted. Surviving examples of rope, sandals and basketry show the uses of the tougher parts of the plant. Although the majority of the population would have used the plant for these purposes, its most inventive use was as a writing surface.

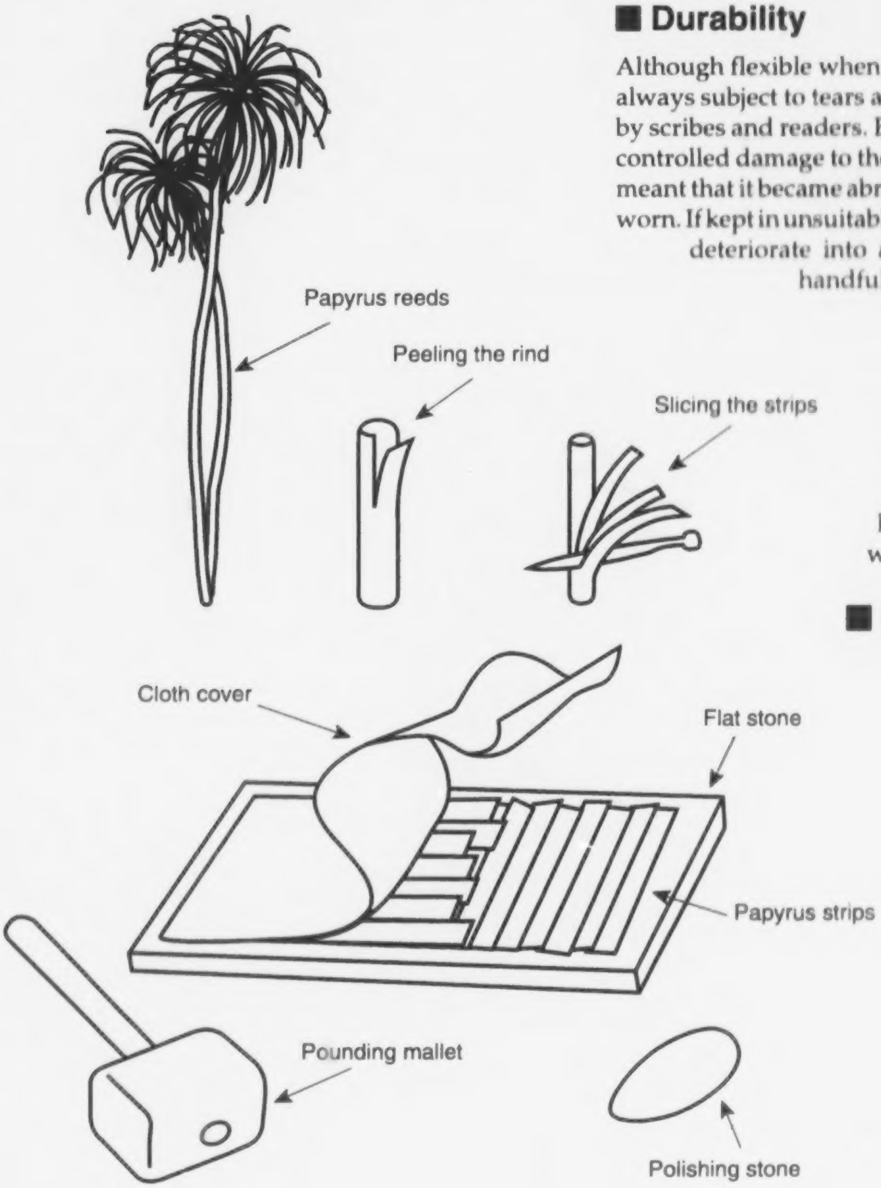
How to make papyrus

Fabrication of writing papyrus started with the harvesting of the papyrus stems, cutting them in the marsh and carrying them off in bundles. Then each stem was stripped of its outer green rind. The exposed pith was cut into short pieces and then cut lengthwise into narrow strips. Throughout the process it was important to keep the pith moist. One layer of strips was placed vertically on a mold and another layer was placed horizontally. A linen cloth then covered the strips. Heavy pressure was applied, either with heavy stones or by beating the two layers with a wooden mallet until the sap in the pith fused them together. A polishing stone polished the papyrus to give it a smooth, flat surface. Several sheets might be glued or sewn together to make a scroll. The longest known scroll is more than one-and-a-half times the length of a basketball court.

PAPYRUS - 2

■ Quality of papyrus

The quality of papyrus varied according to factors such as how thin the sheet could be made and how regular and close the fibers were in relation to one another. The surfaces of a papyrus were the recto, where the fibers ran horizontally, and the verso, where the fibers ran vertically. The recto was preferred, but the verso was used for documents as well, allowing two separate texts to be included on a single scroll.



■ Appearance

Freshly prepared papyrus was usually depicted as ivory white in Egyptian paintings of scribes at work, and in painted hieroglyphs of the book-roll sign. The material darkened to a yellow-brown color with age. It is difficult to be sure how white it was originally but the whiteness was probably improved by bleaching in the sun. Ancient papyrus has been re bleached by sunlight. The writing surface is quite rough, and although it is not very absorbent, it takes the ink well without any special preparation.

■ Durability

Although flexible when newly made, papyrus was always subject to tears and breaks during handling by scribes and readers. Erasures and reuse inflicted controlled damage to the surface. Careless handing meant that it became abraded and the edges became worn. If kept in unsuitable conditions papyrus could deteriorate into a skeleton of fibers and a handful of dust. With hydrolysis it became more yellow-brown, and could rot or grow mold due to dampness. With oxidation, it became weaker and more brittle. It could be eaten by rodents or insects, particularly by white ants, when it was buried.

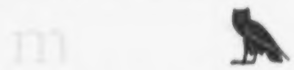
■ Paper vs. papyrus

The methods of papyrus production remained essentially the same for four thousand years until paper, which originated in China, replaced papyrus in the Arab world after the eighth century A.D.

HIEROGLYPHICS - 1

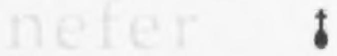
Picture writing

The early Egyptians used a form of writing called hieroglyphics. This script was made up of about 750 signs, which included pictures of people, animals, plants, and objects. For years researchers believed that every sign only stood for the thing it illustrated, but they now know it does not. For instance, the picture of an owl can actually represent the sound "m" as well as the nocturnal bird.



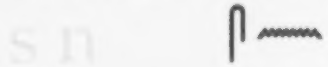
How hieroglyphics changed

When writing first began in Egypt, the picture did stand for what it described. Writing was first used to record lists of items: a picture of the object followed by a number. Hieroglyphs started out as pictographs–a picture depicting either the actual object or some closely connected idea. Later, pictographs became symbols, used to represent specific sounds. Twenty-four symbols in Egyptian hieroglyphics represent the single sounds found in the ancient Egyptian language. There were also single symbols that represented blends of two to four sounds, such as the heart symbol which stood for nefer.

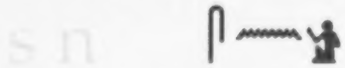


Writing with no vowels

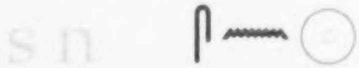
Since Egyptian scribes did not use vowels between consonants in writing hieroglyphs, the English words "son" and "sun" would be written the same way, with the hieroglyphs for the sounds "sn":



To distinguish between the two meanings, scribes wrote *determinatives*, hieroglyphics written at the end of a word to give a clue to its meaning. The son, who has a mother or father, would be represented by the sound spelling, followed by the determinative of a seated man (male):



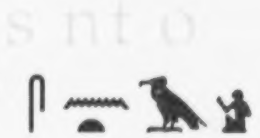
The sun in the sky would have the sound spelling followed by the determinative of a circle with a hole in the center:



Read from right to left

Hieroglyphic inscriptions were arranged in vertical columns or horizontal lines. They were normally read from right to left, although in some instances they were read in reverse. The signs that represented persons or animals normally faced the beginning of the inscription, a key as to the direction in which it should be read. Egyptian scribes arranged the symbols in pleasing arrangements, stacking symbols on top of each other, or next to each other if writing in a column:

Senta, a pharaoh from the 2nd Dynasty would have the scribe write his name:

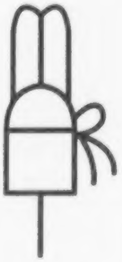


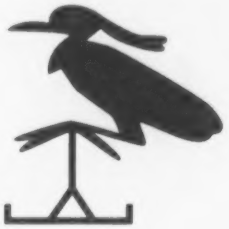
not as:

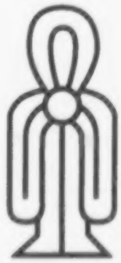
(Notice the *determinative* for *man* that follows the letters.)

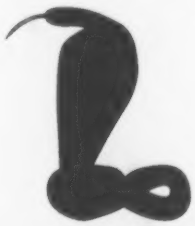
Common script and sacred script

By the Middle Kingdom, when Greek historians visited Egypt, two separate styles of script had developed: a simplified version of the pictorial signs, now known as "cursive hieroglyphs," and a more abbreviated form now known as "hieratic heiroglyphs" because it was reserved for "priestly" uses.









HIEROGLYPHICS - 2

■ A hidden language

For more than a thousand years the ability to read, much less write, the hieroglyphic language was lost. Visitors such as the Greek historian Herodotus provided our only written primary information about the ancient Egyptians. What did the Egyptians have to say for themselves? Scholars and the curious could only look at the tomb and temple paintings and wonder.

■ The Rosetta Stone

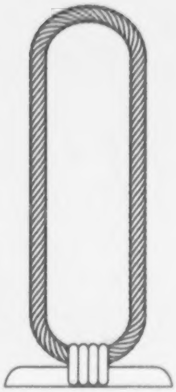
In 1799, some soldiers of Napoleon Bonaparte uncovered a slab of black basalt from a crumbling mud brick wall near the town of Rosetta in the Nile delta. The 3′ 10 1/2″ by 2′ 6″ flat surface was divided into three sections of writing. Each section of writing was in a different language. The top fourteen lines were in the mysterious Egyptian hieroglyphs. Directly below were thirty-two lines of a language called demotic that no one knew how to read either. At the bottom were fifty-four lines of Greek, still spoken and written throughout the eastern Mediterranean.

■ Translating Greek into hieroglyphs

The Greek writing revealed that all three sections said the same thing. It identified the stone as a decree announcing the good things Ptolemy V did for Egypt. It ordered that statues of Ptolemy be placed in temples to be worshipped. It required the decree to be written in three languages on hard stone and placed next to the statues. Scholars thought it would be only a short time before they would be able to translate the Egyptian hieroglyphs by comparing them to the Greek text. However, it took 23 years for Jean-François Champollion, fascinated from the age of eleven with the Rosetta Stone, to figure out what it said. He began by comparing the writing of Ptolemy and Cleopatra's names in the three sections.

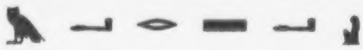
Because of Champollion's fascination and hard work, and the work of many who followed him, understanding of Egypt's language and culture has continued to evolve, enabling scholars to learn about the people of the Nile in the ancient Egyptians' own words. Perhaps the Egyptians will live a million years in the "Field of Reeds" as we keep their thoughts, dreams and accomplishments alive in our studies.

■ Assignment:

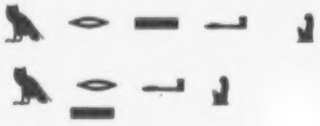


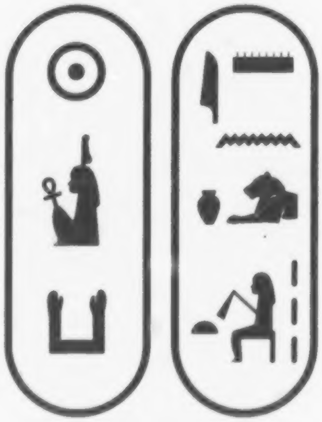
1. Use the HIEROGLYPHIC INFORMATION handout to write your name in a "cartouche." (A cartouche is a twisted double loop of rope tied at one end. Champollion was able to find Ptolemy's and Cleopatra's names because they were surrounded by a cartouche.) Copy this illustration onto your own paper.
2. If your name has vowels between the consonants, you can eliminate them as the scribes in ancient Egypt would have done. Remember to spell your name in hieroglyphics phonetically.
3. Organize your hieroglyphics in a pleasing manner.
4. Have all symbols face the beginning of your writing; for example, if it is to be read from left to right, then all animals and figures should face the left of the page. See the illustration of the author's first name below:

Marcia = M + a + r + sh + a (woman) or



= M + r + sh + a (woman)

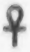
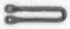
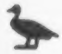
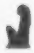
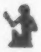
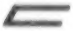
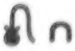
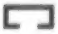
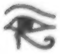
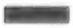
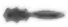
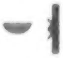
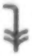
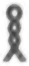
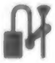




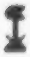
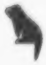
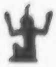
HIEROGLYPHICS INFORMATION - 1

𓂝	*arm / a as in hat*
𓃀	*foot/b as in boy*
𓎡	*basket/c as in car*
𓂧	*hand/d as in dog*
𓇌	*reeds/long ee sound*
𓆑	*viper/f as in fish*
𓎼	*ink or water pot stand/g as in garden*
𓉔	*reed hut/h as in house*
𓇋	*reed/long i sound*
𓆓	*serpent/j as in jar*
𓈎	*hill/k as in key*
𓃭	*lion/l as in lion*
𓅓	*owl/m as in mother*
𓈖	*water / n as in Nile*
𓄿	*vulture/a as in papa, o as in top*
𓊪	*reed mat/p as in pin*
𓎡𓅱	*basket + quail chick/qu as in quiet*
𓂋	*mouth/r as in red*
𓋴	*folded cloth/ss as in dress*
𓏏	*bread loaf/t as in top*
𓇋𓅱	*reed leaf + quail chick/u as in true*
𓐍	*horned viper/v as in viper*
𓅱	*quail chick/w as in wonder*
𓎡𓋴	*basket + folded cloth/x as in fox*
𓏭	*parallel lines/y as in you*
𓊃	*door bolt/z as in zebra*

HIEROGLYPHICS INFORMATION - 2

	sandal strap/*life*
	to exist
	hobble rope/*ch as in cheese*
	duck/*son*
	man hand to mouth/*eat, drink, speak*
	seated woman/*woman, names*
	three strokes/*makes things plural*
	papyrus roll/*write, book*
	eye/*to see*
	heart and windpipe/*beautiful*
	ka/spirit
	walking legs/*walk, run, go*
	seated man/*man, person, name*
	unknown symbol/*m as in mouse*
	ink or water pot/*o as in hole*
	house plan/*house*
	Wedjat eye of Horus/*to be whole, healed*
	hotep/table with bread
	lake or pool/*sh as in shirt*
	animal's belly/*th as in thin*
	neb/*lord or every*
	nesut/*king*
	water/*water, liquid*
	twisted flax/*h as in hat/ch as in Bach*
	palette, water pot & brush/*scribe*
	unknown meaning

HIEROGLYPHICS INFORMATION - 3

	1 (stroke/1)
	2 (cattle hobble/10)
	3 (coil of rope/100)
	4 (lotus plant/1,000)
	5 (finger/1,000)
	6 (tadpole/100,000)
	7 (god holding up the sky/1,000,000)
	8 (papyrus roll/*to write*)
	0 (maybe is a sieve/*th as in bath*)
	- (this symbol under the sign/*read as a picture, not as a sound*)

EGYPTIAN NUMBER SYSTEM - 1

Egyptians, like all people involved in commerce, needed ways to express "how much." From this need they devised various systems of measurement.

■ Commerce

Buying goods in ancient Egypt usually involved "barter," people trading items they had for items they wanted. Ducks might be exchanged for sandals, or fine linen cloth for jars of wine. Numbers were needed to keep track of multiple items and transactions. Scribes needed to know the value of goods to record on papyrus for tax purposes and accounting for pharaoh, noble, or temple. In fact, numbers always referred to real objects. Three was not presented as an abstract number, but always as three objects: three ducks, or three loaves of bread.

■ Debens

Value was calculated in "debens," a weight of copper. One deben originally was worth about 0.5 oz. of copper. Later the deben was revalued at 3.5 oz. of copper and each "deben" was further divided into 10 "kite". A goat was worth one deben and a bed cost 2.5 deben.

■ Length

Math was necessary for measuring fields and building temples, tombs, and homes. Ancient Egyptians were very talented at constructing large, complex structures. The slope of a pyramid was calculated not because it was interesting to know but because it was needed to tell workers where to place the stones. Egyptians used units of measurement based on the dimensions of the human body. Measures like the fathom, cubit, and thumb reflected the body proportions of the average adult:

palm	a handbreadth; four fingers measured across the knuckles
cubit	length of the arm from the elbow to the tip of the thumb
thumb	1 and 1/3 fingers (measured across the knuckles)
short cubit	6 palms (24 fingers)
royal cubit	7 palms (28 fingers)
fathom	4 cubits or the height of a standing man
setat	100 cubits square (about 2/3 of an acre)

■ Volume

In order to record the taxes owed to pharaoh, measuring volumes of flour or grain was very important to the ancient Egyptians. Liquids were most commonly measured in jugfuls, and jugs were marked with their capacity on the side. Note these measurements:

hekat	equal to 4.8 liters (or just over a gallon)
great hekat	4 hekats
khar	4 great hekats or 2/3 cubic cubit
hin	1/10 of a hekat (liquid measure equal to 0.5 liter)

■ Quality

Interestingly, the Egyptians used a measurement called a pesuto signify that a product lacked quality. It told how many loaves of bread or jugs of beer came from one hekat of flour or grain. The larger the pesu measurement, the less nutritious the loaf of bread and the weaker the beer. This was a very important measurement in a society whose economy depended on barter.

■ Civil Calendar

The year was divided into 12 months with three seasons. Each month had three weeks of 10 days. There were four months in each of the three seasons: flood, planting, and harvest, with five holy festival days at the end of the year. Papyrus calendars would have lucky days written in black and unlucky days written in red. This procedure gives new meaning to the expression "a red letter day." Civil calendars were used to keep records of events and the reigns of Pharaohs.

■ Farmer's Calendar

This calendar kept track of the appearance of the star Sothis (Sirius). Its appearance in the sky, after having been blocked by the sun for 70 days, would signal the start of the flood of the Nile. The civil calendar and the farmer's calendar matched only once every 1,460 years, for the civil calendar had no leap year to deal with the portion of a day added each year.

EGYPTIAN NUMBER SYSTEM - 2

■ Time

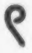
The day was divided into 12 equal parts and the night into 12 equal parts. However, day and night are longer or shorter, depending on the time of year. A summer day hour would be longer than a summer night hour. Egyptians used water clocks to measure the passage of time, with different markings for each of the 12 months of the year to accommodate the seasonal differences. A water clock had a small hole in the bottom of a container to allow water to drip out at a constant rate. Since the water came out faster when the jar was full, water clocks were wider at the top than at the bottom.

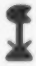
■ Numbers

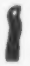
Mathematics was not a subject studied for its own sake. There were no formulae for calculating. Each event or problem was worked out as unique. Because there were only seven signs for whole numbers, writing 999 was a slow business, repeating the symbol for 100 nine times, with the symbol for 10 nine times and the symbol for 1 nine times.

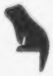
1 = stroke

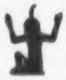
10 = cattle hobble

100 = coil of rope 

1000 = lotus plant 

10,000 = finger 

100,000 = tadpole 

1,000,000 = god with arms supporting sky 

■ Multiplication

This function was done by adding repeatedly or by doubling repeatedly. Imagine this written in hieroglyphic numbers!

44	x	9
1		9
2		18
4*	....	36 **
8*	....	72 **
16		144
32*	....	288 **
44		396

44 x 9 = 396

Follow these steps to multiply the Egyptian way:

1. Starting with the **first** column, under 44, double numbers starting with 1 until the doubling would exceed the **first** number, 44.
   (Since doubling 32 would exceed 44; stop with 32.)
2. In the **second** column, under 9, double numbers starting with 9 until the number of rows matches the ones from the **first** column.
3. In the **first** column look for numbers marked with * that add together to make 44.
4. From the **second** column add numbers marked with ** on those same rows to get the product of 44 x 9 or 396.

■ Nome Assignment:

1. Complete the following Practice Problems.
2. Compose original math problems using Egyptian number symbols or write word problems in hieroglyphics. Your nome must keep a translation of each problem and its solution.
3. You are trying to challenge other nomes, but your own calculations must be accurate or the Pharaoh will assess fines instead of awarding Nile Travel Points.
4. The Pharaoh will let you know how many math problems your nome is expected to complete to challenge another nome.

EGYPTIAN NUMBER SYSTEM - 3

■ Division

Ancient Egyptians treated division as a second kind of multiplication. 60 divided by 5 was thought of as "What parts of 60 will make 5?"

60	÷	5
1		5
2		10
4*	....	20 **
8*	....	40 **
12		60

60 ÷ 5 = 12

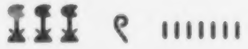
Follow these steps to divide the Egyptian way:

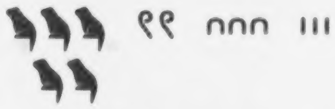
1. Starting with the **second** column, under 5, double numbers starting with 5 until the doubling would exceed the **first** number, 60. *(Since doubling 40 would exceed 60; stop with 40.)*
2. In the **first** column, under 60, double numbers starting with 1 until the number of rows matches the ones from the **second** column.
3. In the **second** column look for numbers marked with ** that add together to make 60.
4. From the **first** column add numbers marked with * on those same rows to get the product of 60 ÷ 5 or 12.

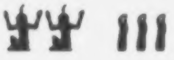
(Note: Division with remainders was also done with fractions, but that is beyond the scope of this simulation.)

■ Practice Problems:

Numbers:

a)  = ?

b)  = ?

c)  = ?

d) 53 = ?

e) 1,461 = ?

Multiplication:

f)

23	x	6
1		6
2		?
?		24
8		?
?		?
23		?

g)

35	x	5
1		?
?		?
?		?
?		?
?		?
?		?
35		?

Division:

f)

60	÷	4
1		4
?		?
4		16
?		?
?		60

ANCIENT EGYPTIAN GODS - 1

■ Many Gods

Gods were very important to the ancient Egyptians, who were "polytheistic," which means they worshipped more than one god. In fact, they worshipped hundreds of gods. Some, such as Ra (Amon-Ra) were honored by everyone throughout the land. Each of the 42 nomes relied on a different god or family of gods to look after its affairs. At home people turned to lesser gods for help with everyday problems. At the time of Thutmose III there were over 740 named gods, most of which were local gods or goddesses.

■ Representations of Gods

Many Gods were depicted as animals or as human figures with the heads of animals. Once a god was associated with an animal, that animal had to be treated with respect.

■ Ra

The sun god Ra was worshipped in many forms, including an old king, a falcon, a scarab beetle and a ram. He was believed to have come into being as a child at the beginning of creation, rising out of a lotus flower. Ra was considered to be the father of the kings of Egypt. He was involved in mortuary rituals and in the daily crossing of the sun in the heaven.

■ Maat

The goddess of law, order, and truth. She made sure the sun rose each day at the appointed place and at the appointed time with absolute reliability.

■ Osiris

Osiris began as a fertility god but in later eras became the judge of the dead. He judged and sentenced souls in his realm in the West. He was the lord of Duat, the Underworld, and personified dead kings and other deceased. He was normally depicted as a man in mummy wrappings, wearing a plumed crown.

■ Isis

Isis, a perfect wife and mother, was the sister and wife of Osiris as well as the mother of Horus. She was one of the longest-lived deities of Egypt, surviving into Roman times. She was perhaps the most traveled as well, for she became a popular goddess in Italy, worshipped by the Romans, who often adopted and brought home gods and goddesses of other cultures. She was shown as a woman with a throne headdress. A protector of the living and the dead, she was especially revered for her magical powers.

■ Horus

The sky god, whose eyes were the sun and moon. Known as the falcon god, sky deity and the living ruler, he was eventually incorporated into the Isis-Osiris myths to connect the ruler of Egypt with the idea of rebirth. Worshipped originally in Upper and Lower Egypt, he became the first state god of Egypt, whose spirit entered the king. This strengthened the power of the royal families.

■ Thoth

The God of scribes and knowledge, and keeper of all sacred and magic knowledge, Thoth was usually depicted in one of three forms: as an ibis, a man with the head of an ibis, or as a baboon. He assisted the Pharaoh in deciding where his pyramid would be built.

■ Ptah

The creator god who invented the arts, and the local god of Memphis, Ptah was depicted as a man in the form of a mummy, holding the djed. Over time he was merged with Sokar and Osiris to become Ptah-Sokar-Osiris, connected with the bull of Apis.

■ Hathor

Known as a patroness of pleasure and music, Hathor was represented as a woman wearing the sun disk and cow horns, or as a cow holding the sistrum. Called the "Golden One," it was she who raised the sun up to heaven on her horns. A favorite in Egypt for centuries, she was goddess of love, beauty, and children, goddess of the sacred sycamore, and an important sky goddess honored at Dendera, Thebes, Memphis, Abu Simbel and other important sites.

ANCIENT EGYPTIAN GODS - 2

■ Anubis

God of cemeteries and embalming, and guardian of the land of the dead, he was usually represented in one of two forms: as a crouching black jackal or as a man with the head of a jackal. The early Egyptians who buried their dead in shallow graves had probably seen desert jackals feed on the bodies. In order to protect the corpses, they adopted the jackal as god and protector.

■ Hapi

The personification of the Nile, honoring the river's inundations and fertile deposits on the fields of Egypt, Hapi was normally depicted as a fat man holding the symbols of abundance. In some reliefs he was depicted as two men, in a mirror image.

■ Sobek

Particularly worshipped at the Faiyum, where crocodiles abounded, he was normally represented by the crocodile or as a man wearing a crocodile's head. Sobek was associated in legends with Egypt's first king, Aha.

■ Wadjet

Shown as a woman with a cobra head or as a cobra about to strike at the nation's enemies, Wadjet was always viewed as a protectress of Egypt. She was patroness of Lower Egypt, involved in the coronation rituals, and part of the Osirian myths.

■ Bastet

A goddess with an ancient cult center at Bubastis in the Delta, she was depicted as a cat-headed woman or as a lioness. She was the goddess of life and fertility, love and joy. She was at times a war goddess and at other times the protector of pregnant women.

■ Nekhbet

Depicted as a vulture or as a woman wearing the white crown of Upper Egypt, she was the patroness of Upper Egypt. She was involved in the coronation rituals.

■ Mut

Given as a wife of Amon at Thebes, she was depicted as a woman with a vulture head-dress or crowns, or as a lion-headed woman. She was a war goddess whose great temple at Thebes demonstrated her position of honor in Egypt.

■ Khons

A moon god usually depicted as a mummified youth with a lock of hair on his head and sometimes with the crescent of the moon, Khons could be depicted with a falcon's head as well. He was associated with both Amon and Mut at Thebes.

■ Bes

Always shown as a hideous dwarf or pygmy, Bes had a wide, snub-nosed face with a shaggy beard and huge eyes under shaggy eyebrows. His protruding tongue and ears that stuck out from his head provoked laughter and were meant to frighten off evil spirits. He was one of the most popular gods, for he was the bearer of happiness to homes, a bearer of peace to the dead, and protector of the family, of women in childbirth, and their newborn babies. He was married to Taweret.

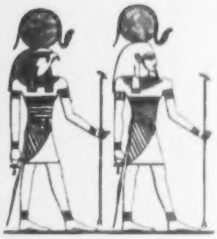
■ Taweret

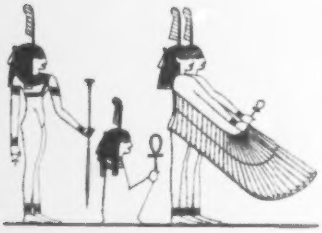
Depicted as a composite woman and Hippopotamus, with the paws of a lion and the tail of a crocodile, she was the protector of women in childbirth.

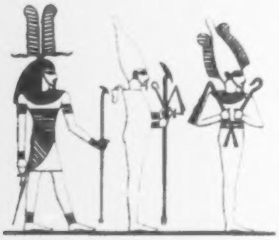
■ Assignment:

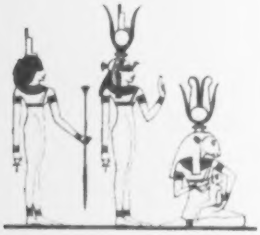
1. The noble should lead the nome in filling out the EGYPTIAN GOD CHART.
2. When this chart is finished, the noble should go over each item on the chart orally with the other members who take brief notes on what distinguishes one god from another. (This knowledge will be necessary to do well in the quiz game coming up.)
3. At the end of the period, the charts should be turned in to the Pharaoh for scoring.

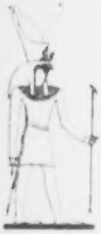
EGYPTIAN GOD CHART - 1

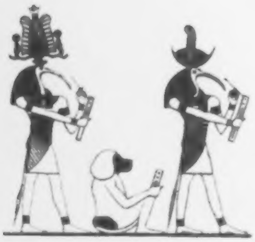




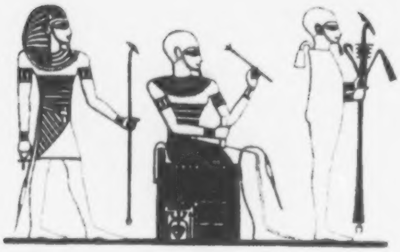


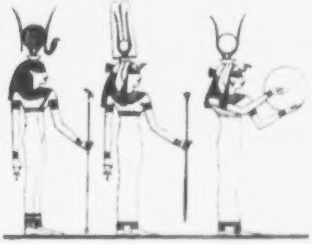


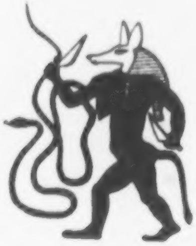


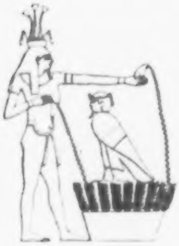


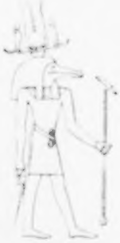
EGYPTIAN GOD CHART - 2

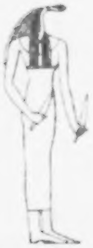




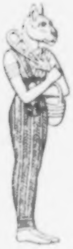


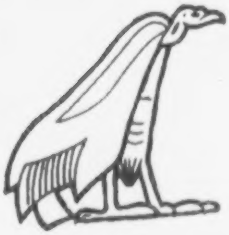


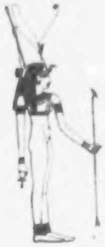


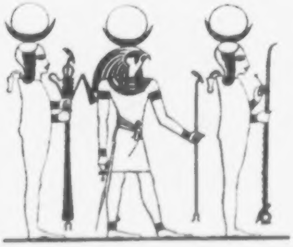


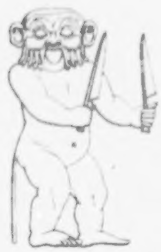
EGYPTIAN GOD CHART - 3

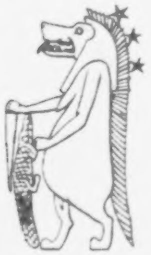












MUMMIFICATION - 1

■ Introduction

In ancient Egypt, people believed that after death the soul would perish if it never rested in its body. It was therefore very important to stop the body from decaying by making it into what we now call a mummy. The body was given to embalmers who dried it, preserved it, wrapped it, and then returned it to relatives for burial. The soul was made up of two spirits, the **ba** (BAH) and the **ka** (KAH), which the ancient Egyptians believed lived on in the body after death.

■ The ba

The personality of the deceased, the **ba** was often pictured as a human-headed bird. Judged by Osiris in the Underworld, it could go anywhere it wanted and assume any form. It could leave the body, travel to the heavens by night, and return to the body in the daytime. Therefore, the ba needed to be able to recognize its body.

■ The ka

The invisible twin of the deceased, the **ka**, is often shown as a pair of upraised arms. It never left the tomb and resided either in the mummy or in a statue of the deceased. The ka was the human being's life force and needed food and water to survive, just like a living person.

■ Mummiya

Mummies get their name from the Arabic word "mummiya," meaning "bitumen," a natural asphalt. This resin with which some mummies were filled turned them black over the centuries until they looked like bitumen. Medieval doctors believed that the bitumen would cure illnesses. For this reason, in the Middle Ages and even later, mummies were sent to Europe where they were ground up and swallowed as medicine.

■ Natural Mummification

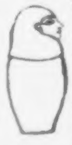
In prehistoric times bodies were buried in a fetal position in a hole in the sand. If they were not destroyed by jackals or decay, the bodies were naturally mummified by the environment's heat and dryness. Later, Egyptians wanted to create mummies without putting the bodies at risk or waiting many years. Pharaohs wanted extravagant tombs, and sand pits were not what they had in mind. Early burials were notable failures. Wrapping a body up and sealing it from the dry Egyptian climate allowed the body to rot away inside the wrappings.

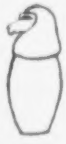
■ Natron

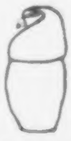
Eventually, Egyptians developed a method of drying bodies with natron, a natural salt that left a corpse more flexible and lifelike than drying with hot sand. Natron absorbs water, dissolves body fats, and is a mild antiseptic that kills destructive bacteria.

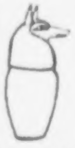
■ Preparing the body

Near a temple, in a tent called the "Beautiful House," priests laid the body on a long, narrow table. Since the Egyptians believed people's thoughts came from the heart, not the brain, the brain was considered worthless. The priest first pushed an instrument up the nostril into the brain, extracted the brain, and discarded it. The priest cleaned the mouth and filled it with sweet oil-scented linen. A priest in a mask of Anubis (the jackal-headed god of embalming) drew a line down the left flank of the corpse. At this point a man would come in, cut an incision on the left side of the body with a flint knife, and be chased out with curses, for it was forbidden to injure an Egyptian. However, since the body was conveniently open, all of the vital organs were removed and stored in four containers called canopic jars, which were placed in the tomb with the mummy. The stoppers on the jars were carved to represent four gods called "the Sons of Horus." **Imsety**, with a person's head, guarded the liver. **Qebehsenuef**, a falcon, held the intestines. **Hapy**, a baboon, kept an eye on the lungs. **Duamutef**, a jackal, guarded the stomach. Only the heart, which would be judged by Osiris, was left in the body.









MUMMIFICATION - 2

Embalming procedures

The body was washed with palm wine and spices, covered in natron, and tilted to let body fluids drain for 40 days. The "Beautiful House" was not a sweet-smelling workplace. After 40 days, molten (liquid) tree resin was poured over the body to help preserve it. To prevent it from cracking, the skin was rubbed with a mixture of cedar oil, wax, natron, and gum. To give it shape, the body was then packed with wads of linen, sand, or even sawdust.

Wrapping the body

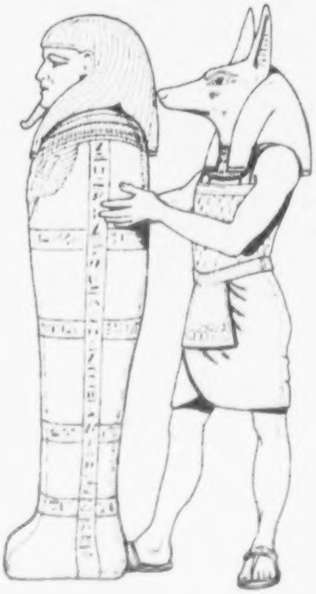
Finally, the mummy was carefully wrapped in layers of linen bandages. Hundreds of yards of linen were used to wrap a mummy. Mummies were also wrapped in shrouds, large sheets of material that were thrown over the body like a cape. The exact arrangement of the rolls and shrouds of linen varied over historic eras and are helpful in dating mummies. The first layer was usually a shroud. Then each finger and toe was wrapped separately. Next a long strip of linen beginning at the right shoulder was crisscrossed over the head. To hold the head up, a strap was then passed under the chin and knotted on top of the head. During the wrapping, the linen was constantly brushed with sticky, liquid resin. Fifteen days were set aside for the wrapping, and the whole process was accompanied by much prayer and ritual.

Preparations for the afterlife

Protective amulets and sometimes jewelry were placed between the layers of wrappings. It was believed that these charms had magical properties to protect the body from evil or bring good luck. The most important were the heart scarab, which meant rebirth, the djed pillar for strength, and the eye of Horus for restoring health. Many different kinds of amulets, representing plants, animals, or parts of the body, were also placed inside a mummy's wrappings. Several hundred amulets have been found on a single mummy. They were positioned on the body according to the Book of the Dead, and many were inscribed with excerpts from these sacred writings. Finally, an onion, for health, was put in the mummy's hand.

Masks

A mask did more than protect the mummy's face. It acted as a substitute head if the mummy's real head was damaged. When the dead person's spirit (ba) returned to the tomb, it could recognize the mummy by its mask.



Mummy cases

Embalming traditionally took 70 days. The mummy was then placed in a coffin or mummy case. The case protected the mummy from wild animals and tomb thieves and helped it during the difficult voyage to the afterlife. There was nothing sad or depressing about Egyptian mummy cases, which were painted in bright and joyful colors, with beautiful hieroglyphs and religious images, for it was believed that the dead person had left for a better world. Although wood was the ideal material for making mummy cases, many were made from cartonnage, which was cheap, light, and easy to shape and paint. Since there were very few large trees in Egypt, the best pieces of wood had to be imported. A series of wood or cartonnage coffins were nested inside the other.

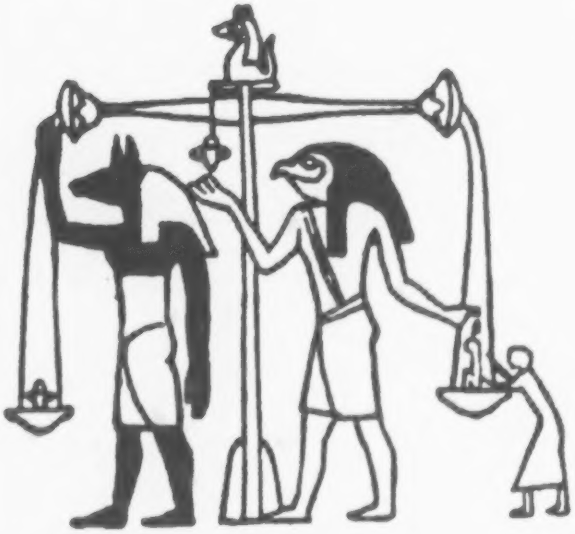
Sarcophagus

Coffins made of stone were reserved for Pharaohs, noblemen, or important officials. Sarcophagus means "flesh eater" in Greek, for the Greeks believed that the stone would dissolve a dead body. Sarcophagi were incredibly heavy; they had to be positioned in the tomb by gangs of workmen. During the funeral, the mummy was carried into the tomb and sealed in the sarcophagus.

MUMMIFICATION - 3

■ Opening of the Mouth Ceremony

The most important of all the rituals surrounding the burial process was this ceremony. It restored to the mummy all the senses and movements of the living. The mummy would be held upright while the priest, with incense burning, touched the mouth of the mummy with an implement resembling the left foreleg of an ox, and recited these words: "You live again, you revive always, you have become young again, you are young again and forever." After this rite was performed, the ba and ka could move freely. Following the burial, the deceased had only to survive one final test of truth and honor: the Weighing of the Heart.



■ Weighing of the Heart

Egyptians believed that all the good and bad deeds of a lifetime were stored in the heart. Egyptians needed to be "lighthearted"–without heavy, evil deeds weighing upon their hearts. Before entering heaven, the heart was put on a scale and weighed against the Feather of Truth, called Maat (MAH AHT). Osiris, King of the Gods, was the judge. Thoth, god of wisdom and writing, recorded the decision. Anubis and Horus assisted in the ceremony. Standing nearby awaiting the outcome was the monster god Ammit (AH MUT), the "Devourer of the Dead," who would swallow any heart that did not pass the test. If the heart balanced with the Feather of Truth, the mummy would live forever.

■ Animal mummification

The ancient Egyptians mummified many animals with the same care they took for people. Favorite pets were occasionally mummified and put in the tomb with their owners to keep them company in the afterlife. But most animals were embalmed for religious reasons. Animals were thought to be representatives or spiritual messengers of the gods.

■ Learning from mummies

Through scientific study we have learned how the ancient Egyptians embalmed their dead. We have also learned how Egyptians lived, what they ate, and what diseases afflicted them. Some scientists believe that genetic analysis of mummies may one day help find a cure for modern viruses.

■ Assignment:

1. Divide the **17 titled paragraphs** in the essay equally among nome members in round-robin fashion with the noble taking #1; the administrator, #2; the scribe, #3; the laborer, #4; and so on until all paragraphs are covered.
2. Members are to briefly list the important idea in each paragraph assigned them.
3. When all are finished, conduct a "read-around" with each member, in turn, reading a paragraph and giving its main idea. Other members should take brief notes.

BOOK OF THE DEAD

A Magic Book

A collection of over 200 magic spells, the *Book of the Dead* was written on papyrus rolls, sometimes illustrated, and was popular in Egypt dating from the New Kingdom (1550-1070 B.C.). Each spell was a prayer or a plea from the dead person, and was meant to stop horrible events from occurring and to help on the difficult voyage to the next world. A map of the underworld was also included.

The Underworld

The ancient Egyptians believed there was an underworld below the earth, which they called Duat. Parts of it were full of perils, like poisonous snakes, lakes of fire, and executioners. By enabling the mummy to assume the forms of several mythical creatures, and by revealing the passwords necessary for admittance to certain stages of the Underworld, these "Spells for Coming Forth by Day" eased the mummy through the perilous journey to heaven.

Although there is no single papyrus containing all of them, it is estimated that there were approximately 190 independent "chapters" or sections of the Book of the Dead. The spells and passwords to be placed in the tomb were not set by ritual, but were customized for each individual's passage to the afterlife.

Weighing of the Heart

During the New Kingdom, a papyrus scroll of the *Book of the Dead* could be from 15 and 90 feet in length and about 13 inches in width. Some papyri were made to order for special clients, but great stocks of the Book of the Dead were available for those who could afford them, and individual names were put into them when purchased. They were written in the hieratic hieroglyphic script. They contain vignettes, protests of innocence, and spells and magic words to provide comfort and security in Duat. Three of the most famous versions of the Book of the Dead, discovered in the tombs of Egyptians, called Ani, Anhai and Hunefer, are now in the British Museum.

Book of the Dead Sample Spell

Homage to you, O you glorious Being. When you rise in the horizon of heaven, a cry of joy goes forth to you from all people. O you beautiful Being, you renew yourself in your season in the form of the Disk within your mother Hathor. Therefore in every place every heart swells with joy at your rising forever. The regions of the South and the North come to you with homage, and send forth acclamations at your rising on the horizon of heaven, and you illuminate the Two Lands with rays of turquoise light. O Ra, Heru Khuti, the divine man-child, the heir of eternity, self-begotten and self-born, king of the earth, prince of the Duat (the Other World), governor of Aukert, you did come from the Water-god, you did spring from the Sky-god Nut, who does cherish you. O god of life, lord of love, all men live when you shine; you are crowned king of the gods. The goddess Nut embraces you, and the goddess Mut enfolds you at all seasons. Those who are in your following sing to you with joy, and they bow down their foreheads to the earth when they meet you, the lord of heaven, the lord of the earth, the King of Truth, the lord of eternity, the prince of everlastingness, sovereign of all the gods, god of life, creator of eternity, maker of heaven."

Assignment:

1. After silently reading the essay, each member of the nome is to write three questions on information in the essay.
2. Then, in round-robin fashion, each member asks his/her questions. Other members take brief notes on the answers.

DUAT CARDS - 1

1. *What did Egyptians use to dry dead bodies?*

   a. Warm cloths
   b. Natron
   c. Solar rays
   d. Lit charcoal

2. *What organ was left in a dead body?*

   a. The appendix
   b. The liver
   c. The heart
   d. The gall bladder

3. *What did ancient Egyptians believe to be true of the heart?*

   a. The heart beats 1000 times a minute.
   b. The heart kept you alive for eternity.
   c. The heart could speak.
   d. People's thoughts came from the heart.

4. *Why was an onion put in the mummy's hand?*

   a. For his health
   b. To season his first meal after death
   c. To keep his senses alive
   d. To frighten off rats

5. *What has the scientific study of mummies revealed?*

   a. They slept 14 hours a day
   b. What diseases they suffered from
   c. What kind of music they liked
   d. They were extremely intelligent

6. *Where in Egypt did papyrus grow?*

   a. Papyrus grew along the side of the pyramids.
   b. Papyrus grew along the Nile River.
   c. Papyrus grew in the Egyptian kitchen.
   d. Papyrus grew In the Red Sea.

7. *How tall did papyrus grow?*

   a. Papyrus grew one to two feet tall.
   b. Papyrus grew one to two palms long.
   c. Papyrus grew as tall as the Nile is long.
   d. Papyrus grew three to 12 feet tall.

8. *Where does our word "paper" come from?*

   a. From the Roman word for writing
   b. From China where it was invented
   c. From papyrus
   d. From the Pharaoh Paa-pper anu

9. *How long did it take scribes to memorize all the hieroglyphic signs?*

   a. 10 years
   b. Two weeks
   c. 10 months
   d. 30 years

10. *What was the* ***best-known*** *symbol of a scribe?*

    a. The pencil
    b. The palette
    c. Charcoal
    d. Erasers

DUAT CARDS - 2

11. *Why would scribes keep a little statue of Thoth?*

    a. Thoth protected the scribes
    b. Thoth entertained the scribes.
    c. Thoth got food for the scribes.
    d. Thoth worked with the scribes.

12. *Name a talented scribe who was called the "Son of Ptah".*

    a. Horus
    b. Imhotep
    c. Osiris
    d. Hathor

13. *What was the greatest achievement of Imhotep?*

    a. Making biscuits out of papyrus
    b. Discovering aspirin
    c. Designing the step pyramid
    d. Writing a hieroglyphic novel

14. *What was the most important means of transportation for the ancient Egyptians?*

    a. The chariot
    b. The boat
    c. The two-legged strut
    d. The cow

15. *Name two materials that ancient Egyptians used to build boats.*

    a. Sand and twigs
    b. Papyrus and wood
    c. Copper and steel
    d. Mud and wood

16. *What kind of sail did ancient Egyptians drive their ships?*

    a. Single square sail
    b. Double square sail
    c. Triple square sail
    d. Quadruple square sail

17. *Imhotep designed the step pyramid for which king?*

    a. King Tut
    b. Hatshepshut
    c. King Zhoser
    d. Osiris

18. *Which of the Seven Wonders of the Ancient World still exists in Egypt?*

    a. The Great Pyramid
    b. The Nile River
    c. King Tut's Tomb
    d. Pharos Lighthouse at Alexandria

19. *What did the shape of the pyramid represent?*

    a. Solar god on his way to the heavens
    b. A gigantic triangle
    c. The role of the king solar god
    d. The rays of the sun falling on the earth

20. *Where did the ancient Egyptians believe the "Land of the Dead" was?*

    a. In the west
    b. In the east
    c. In the south
    d. In the north

DUAT CARDS - 3

21. *What were the first true pyramids called?*

a. Step Pyramids
b. Bent Pyramids
c. Great Pyramids
d. Obelisks

22. *What did farmers use to pull a plow?*

a. Oxen
b. Cows
c. Horses
d. Zebras

23. *What did Tutankhamen have about 100 of in his tomb?*

a. Crooks
b. Flails
c. Rings
d. Underwear

24. *What animal was honored as the god Sobek?*

a. Crocodile
b. Hippopotamus
c. Ibis
d. Cormorant

25. *What animal was Anubis styled after?*

a. Elephant
b. Griffon Vulture
c. Jackal
d. Falcon

26. *What word means "river horse"?*

a. Whale
b. Hippopotamus
c. Bull
d. Crocodile

27. *What did the Greek historian, Herodotus, call Egypt?*

a. "The gift of the Nile"
b. "The White Nile"
c. "The Blue Nile"
d. "The Low Nile"

28. *What is a cataract?*

a. A film over the river
b. Rock filled areas of a river
c. Small waves
d. Fierce, swift rapids

29. *Who was Thoth?*

a. The god of scribes
b. The god of mummification
c. The god of the mud brick
d. The god of inundation

30. *What was a menat?*

a. An tool used to cut meat
b. A reed shield
c. A beautiful stone
d. A broad necklace

DUAT CARDS - 4

31. *What was a nome?*

    a. A unified tribe within a district
    b. An authority over evil spirits
    c. The Nile goose
    d. A symbol of Amon

32. *What is maat?*

    a. order, truth, justice and righteousness
    b. An area occupied by scribes
    c. A broad necklace
    d. Symbols representing a deity

33. *Where does the White Nile and the Blue Nile join together?*

    a. The Red Sea
    b. The Mediterranean Sea
    c. Khartoum
    d. Elephantine

34. *What does a "low Nile" mean?*

    a. Possible drought and famine
    b. Raids by hippopotamus
    c. Rich soil
    d. Sweet flower fragrances

35. *What was linen made from?*

    a. Papyrus
    b. Flax
    c. Lion skins
    d. Bronze scales

36. *What was the first pyramid made of stone?*

    a. The Bent Pyramid
    b. The Step Pyramid
    c. The Great Pyramid
    d. The Mastaba

37. *Where was the limestone used inside the pyramids quarried?*

    a. Giza
    b. Thebes
    c. Memphis
    d. Abydos

38. *In 1954, a 140 ft long boat was discovered sealed in a chamber. Who did it belong to?*

    a. King Ramesses II
    b. King Khufu
    c. King Set
    d. King Abadabakufu

39. *What was the most important moment of in a mummy's life?*

    a. The removal of the brain
    b. The weighing of its heart
    c. The embalming and wrapping
    d. The placing of the onion

40. *How many days did it take to embalm the Pharaoh?*

    a. 45 days
    b. 60 days
    c. 70 days
    d. 80 days

DUAT CARDS - 5

41. *Before the beginning there was:*

a. earth
b. air
c. water
d. a lotus

42. *Ra first appeared as:*

a. Shu
b. an eye
c. a lotus
d. a bennu bird

43. *In the Egyptian Creation story, men were formed from:*

a. tears
b. the waters
c. mud
d. a lotus

44. *Ra's first children were:*

a. Osiris and Isis
b. Shu and Tefnut
c. Geb and Nut
d. Scribes

45. *Ra carries the sun across the sky in:*

a. his Ship of Divine State
b. an ox drawn farm wagon
c. his Bag of a Long Time
d. his Boat of Millions of Years

46. *What huge animal tried to defeat Ra?*

a. hippopotamus
b. serpent
c. elephant
d. lion

47. *Ra was believed to emerge each day from behind:*

a. Isis
b. a palm tree
c. Manu the mountain
d. the Great Pyramid

48. *Clothing in Egypt was necessary for:*

a. religious purposes
b. comfort and cleanliness
c. to keep warm in the cold winds off the Sahara desert

49. *Flax was used to make:*

a. beer, bread and medicine
b. candles, torches and fireworks
c. obelisks, tombs and temples
d. rope, mats and shawls

50. *Men of all social levels wore:*

a. long dresses with straps at the shoulders
b. wigs and kilts
c. hats
d. long pants with belts

DUAT CARDS - 6

51. *All Egyptians bathed:*

a. once a day
b. once a week
c. once a season
d. once a year

52. *Egyptian men and women:*

a. wore little jewelry
b. shaved their heads
c. shaved off their beards
d. wore high heeled shoes

53. *Quarrymen and workmen often received as part of their pay:*

a. debens
b. gold beads
c. lapis lazuli
d. sandals

54. *The Nile River is:*

a. over 1000 miles long
b. over 2000 miles long
c. over 4000 miles long
d. over 7000 miles long

55. *The Nile is the only river in the world:*

a. that flows from south to north
b. with crocodiles
c. that floods
d. poets have written poems about

56. *The kingdom at the Sixth Cataract of the Nile in ancient times was known as:*

a. Assyria
b. Israel
c. Ghana
d. Kush

57. *Egypt has a__________ climate.*

a. tropical
b. sub-Arctic
c. desert
d. subtropical

58. *The three seasons were:*

a. summer, spring, fall
b. wet, dry, hot
c. fishing, hunting, farming
d. flood, planting, drought

59. *In ancient Egypt a nilometer measured:*

a. acres of land
b. gold dust
c. floodwaters
d. distance traveled

60. *Gold came from mines in:*

a. Nubia
b. the Wadi Natrun
c. Assyria
d. the eastern desert

DUAT CARDS - 7

61. *Who was the "capstone" of Egyptian society?*

a. The noblemen
b. The landowners
c. The priests
d. The pharaoh

62. *Who was "the bottom of the pyramid"?*

a. Merchants
b. Scribes
c. Farmers
d. Sailors

63. *Egyptians shaved off their eyebrows when …*

a. Their cat died
b. They were participating in festivals
c. They were preparing for the big hunt
d. When they moved to a higher social structure

64. *Egyptian houses were made of*

a. Granite
b. Limestone
c. Mud brick
d. Limestone

65. *How long did foot soldiers train?*

a. A year
b. From boyhood
c. Three months
d. They did not train

66. *The Egyptians did not make black paint by___________?*

a. Rubbing the side of trees
b. The sooty undersides of cooking pots
c. Crushed charcoal
d. Burned bones

67. *Women were not allowed to*

a. Inherit land
b. Hold government positions
c. Conduct their own court cases
d. Conduct their own business deals

68. *How many rooms did poor Egyptians live in?*

a. One
b. Two
c. Three
d. Four

69. *The boundaries of fields in ancient Egypt were marked with*

a. Wooden signs
b. Large stones
c. Fences
d. They were not marked

70. *How many seasons was a farmer's year split into?*

a. Five
b. Four
c. Three
d. Two

DUAT CARDS - 8

71. *During what season could farming not be done?*

    a. The Inundation season
    b. The Growing season
    c. The Harvest season
    d. The season of the Full Moon

72. *During the season that farmers could not work, what did they do?*

    a. Spend quality time with their children
    b. Replenish their food supply
    c. Work on royal buildings
    d. Sleep

73. *Which months were considered the Inundation season?*

    a. August to December
    b. March to July
    c. November to March
    d. July to November

74. *Which was the largest social class?*

    a. The nobility
    b. The priests
    c. The farmers
    d. The scribes

75. *What was considered a sign of status for the upper class?*

    a. Beds
    b. Chairs
    c. Tables
    d. Chests

76. *Egyptians were polytheistic. What does this mean?*

    a. Egyptian men had many wives.
    b. Egyptians played many musical instruments.
    c. Egyptians worshipped more than one god.
    d. Egyptians kept many animals.

77. *Which of the Egyptian gods was the sun god?*

    a. Anubis
    b. Bastet
    c. Horus
    d. Ra

78. *Which of the Egyptian gods was the goddess of love and beauty?*

    a. Isis, Osiris' beloved wife
    b. Hathor, the cow goddess
    c. Bes, the dwarf
    d. Wadjet, the cobra goddess

79. *Which of the Egyptian gods was the god of the scribes?*

    a. Thoth
    b. Horus
    c. Ptah
    d. Sobek

80. *Who was Anubis?*

    a. The moon god
    b. The crocodile god of Egypt
    c. The god of the dead
    d. The god of cemeteries and embalming

DUAT CARDS - 9

81. *Which of the Egyptian gods was the sky god?*

a. Horus
b. Thoth
c. Ptah
d. Mut

82. *Who was Ptah?*

a. A moon god
b. The bringer of happiness to homes
c. The crocodile god of Egypt
d. The creator god who invented the arts

83. *Who was Hathor?*

a. The goddess of love and beauty
b. The war goddess
c. The goddess of law
d. The mother of Osiris

84. *Who was Isis?*

a. The mother of Horus
b. The goddess of law
c. The war goddess
d. The goddess of love and beauty

85. *Who was Mut?*

a. The god of the scribes
b. The god of cemeteries and embalming
c. The war goddess
d. The cobra goddess

86. *Which of the Egyptian gods was the hippopotamus goddess?*

a. Nekhebet
b. Maat
c. Taweret
d. Wadjet

87. *Which god was depicted as a mummified youth with a lock of hair on his head ?*

a. Khons
b. Sobek
c. Taweret
d. Bes

88. *Who was the cobra goddess, patroness of Lower Egypt ?*

a. Hapi
b. Wadjet
c. Ptah
d. Mut

89. *Who was shown as a pair of upraised arms?*

a. Ba
b. Ka
c. Maat
d. Mut

90. *Imsety was a canopic jar that stored*

a. The liver
b. The intestines
c. The lungs
d. The stomach

DUAT CARDS - 10

91. *Qebehsenuef, a falcon, was a stopper on a canopic jar that stored*

    a. The liver
    b. The intestines
    c. The lungs
    d. The stomach

92. *Hapy, a baboon, was a stopper on a canopic that stored*

    a. The liver
    b. The intestines
    c. The lungs
    d. The stomach

93. *Duamutef, a jackal, was a stopper on a canopic jar that stored*

    a. The liver
    b. The intestines
    c. The lungs
    d. The stomach

94. *What organ did the Egyptians think was worthless?*

    a. The heart
    b. The brain
    c. The spleen
    d. The appendix

95. *The canopic jars were placed:*

    a. In the tomb with the brain
    b. In the "Beautiful House"
    c. In the tomb with the mummy
    d. Behind the queen's bed

96. *A Sarcophagus was a*

    a. Chair
    b. Coffin
    c. Bed
    d. Table

97. *Sarcophagus means:*

    a. Harmony
    b. Sacred Place
    c. Flesh Eater
    d. Mummy

98. *The test of truth and honor was called*

    a. The Weighing of the Heart
    b. The Opening of the Mouth Ceremony
    c. Mummification
    d. Wadjet Eye

99. *The Egyptians believed that all the good and bad deeds of a person's lifetime were stored in:*

    a. The brain
    b. The heart
    c. The sarcophagus
    d. The mouth

100. *Who was the god Ammit?*

    a. The crocodile god of Egypt
    b. The "Devourer of the Dead"
    c. The bringer of happiness to homes
    c. The god of the dead

DUAT CARDS - 11

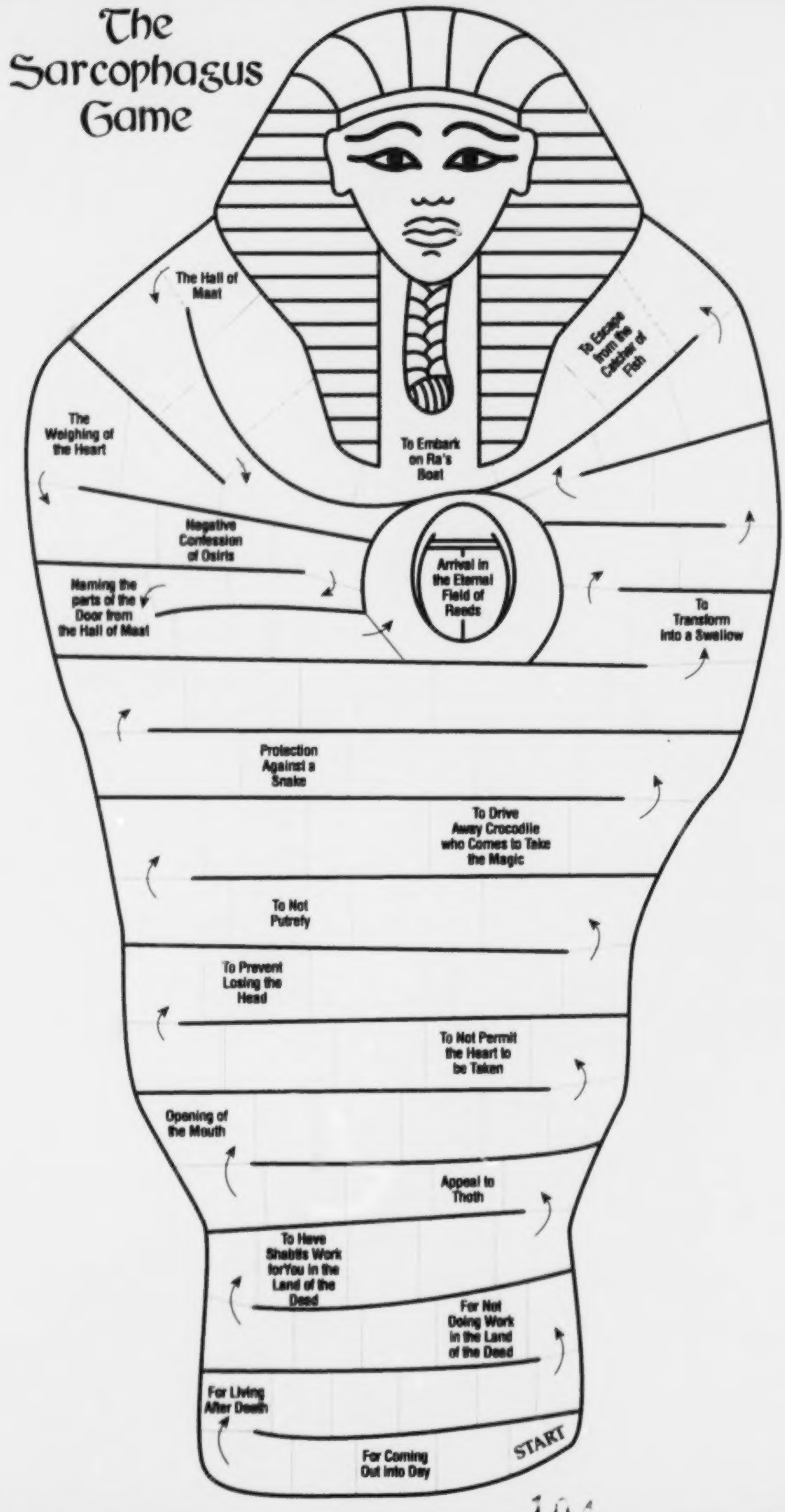
101. The Book of the Dead was

a. A collection of magic spells
b. A list of dead pharaohs
c. Drawings of dead pharaohs
d. Stories of pharaohs in past times

102. Egyptians believed that all the good and bad deeds of a person's lifetime were stored in

a. The brain
b. The heart
c. The kidneys
d. Book of the Dead

SARCOPHAGUS GAME BOARD


The Sarcophagus Game
The Hall of Maat
To Escape from the Catcher of Fish
The Weighing of the Heart
To Embark on Ra's Boat
Negative Confession of Osiris
Arrival in the Eternal Field of Reeds
Naming the parts of the Door from the Hall of Maat
To Transform into a Swallow
Protection Against a Snake
To Drive Away Crocodile who Comes to Take the Magic
To Not Putrefy
To Prevent Losing the Head
To Not Permit the Heart to be Taken
Opening of the Mouth
Appeal to Thoth
To Have Shabtis Work forYou in the Land of the Dead
For Not Doing Work in the Land of the Dead
For Living After Death
For Coming Out into Day
START

ANUBIS CARDS - 1

FOR COMING OUT INTO DAY

Speak the Hymn of Praise to Ra. Five nome members must individually speak one or more of these sentences **sequentially**. The nome will be rewarded with 1 travel point and one space for each sentence which is spoken both passionately and accurately. No spoken error will be allowed. Therefore, *carefully* practice reading these sentences. *Be both* ***passionate*** *and* ***accurate!***

- O glorious Being, when you rise in the horizon of heaven, a cry of joy goes forth to you from all people.
- The regions of the South and the North come to you with homage. These regions send forth acclamations at your rising on the horizon of the heavens.
- O god of life, lord of love, all men live when you shine; you are crowned king of the gods.
- The goddess Nut embraces you, and the goddess Mut enfolds you at all seasons.
- Those following you sing to you with joy, bowing their foreheads to earth when they meet you, O lord of heaven, O lord of the earth, of King of Truth.

NEGATIVE CONFESSION TO OSIRIS

Speak the Confession to Osiris Five nome members must individually speak one or more of these sentences **sequentially**. The nome will be rewarded with 1 travel point and one space for each sentence which is spoken both sincerely and accurately. No spoken error will be allowed. Therefore, car*efully* practice reading these sentences. *Be both* ***sincere*** *and* ***accurate!***

- I have not done iniquity. Nor have I robbed with violence.
- I have not made light the bushel. Nor have I acted deceitfully nor stolen from Ra.
- I have not uttered lies. Nor have I stone, said evil words, or carried off food by force.
- I have not eaten my heart (lost my temper and became angry). Nor have I invaded no man's land.
- I have not pried into matters to make mischief. Nor have I spoken against any man or made any man to be afraid.

ARRIVAL IN THE ETERNAL FIELD OF REEDS

Speak this Request All members of the winning nome—the team that first reaches the Eternal Field of Reeds—must go to a corner of the classroom and quickly and quietly practice reading the following request **in unison**. Then all members of this winning nome team must stand and face all Egypt and speak the request below **sincerely**, **passionately**, and **accurately**. All Egypt will respond with shouts of praise. (The volume and intensity of other Egyptians' praise will depend upon the sincerity, passion, and accuracy of your unison reading.)

- Let us be rewarded with your fields.
- May we eat, may we drink, may we plough, and may we reap great harvests.
- May we become spirits in those same fields.
- May we never be servants.
- May our words be mighty so that we have authority in Egypt!

ANUBIS CARD QUESTIONS - 2

For Not Doing Work in the Land of the Dead

Have each member of your nome make a shabti out of paper for themselves. Keep them in sight for the rest of the Sarcophagus Game.
(Two travel points for each shabti properly made. Move ahead one space for each shabti properly made.)

Opening of the Mouth

Translate into hieroglyphics: "You live again. You are young forever."
(10 travel points and move ahead four spaces if properly written. Subtract 20 travel points and move back three spaces if incorrectly done.)

For Living After Death

Name five characteristics of Osiris.
(Two travel points for each characteristic. Move ahead one space for each characteristic.)

To Not Putrefy

Name at least two organs that went into canopic jars and one of the minor gods known as "Sons of Horus".
(Five travel points and move ahead four spaces if correct. Subtract 10 travel points and move back three spaces if incorrect.)

To Have Shabtis Work for You in the Land of the Dead

If your nome members have shabtis move ahead six spaces.

To Embark on Ra's Boat

Name three symbols of Ra.
(Five travel points and move ahead four spaces if correct. Subtract 10 travel points and move back three spaces if incorrect.)

Appeal to Thoth

Write a poem to honor Thoth, learning, and teachers. All members of your nome should kneel at your teacher's feet to read it when finished.
(10 travel points and move ahead 10 spaces if teacher is pleased)

To Escape From the Catcher of Fish

Name four kinds of birds on the Nile River (not desert birds).
(Five travel points and move ahead four spaces if correct. Subtract 10 travel points and move back three spaces if incorrect.)

ANUBIS CARD QUESTIONS - 3

To Prevent Losing the Head

All members of the nome are to put **their khats on backwards** until the next turn. (Stay where you are. Do not try to move forward or back until you may turn your khats around and see.)

(10 travel points and move ahead four spaces if correct. Subtract 10 travel points and move back three spaces if incorrect.)

To Not Permit the Heart to Be Taken

Each nome member is to make a paper scarab to be worn over the heart for the rest of the Sarcophagus Game.

(Up to two travel points and move ahead one space per acceptable scarab. Subtract five travel points and move back two spaces for each scarab not carefully made.)

To Drive Away Crocodile Who Comes to Take Magic

Translate into hieroglyphics: "Crocodile Begone!" Then think of a magic sign for all of your nome to make when they say these words in front of the class. Convince the crocodile. (10 travel points and move ahead six spaces if properly done. Subtract 20 travel points and move back three spaces if incorrectly or carelessly done.)

The Weighing of the Heart

If your nome members are wearing a paper scarab, their heart is light against the Feather of Truth.

(Earn 40 travel points and advance four spaces.) Without a scarab amulet your nome is in danger of being fed to Ammut. Make a paper scarab for each member of your nome. (No Travel points.)

Protection Against a Snake

Translate into hieroglyphics: "Keep snakes away." Write it on a paper cobra and keep it in sight during the Sarcophagus Game.

(Five travel points and move ahead four spaces if properly written. Subtract 10 travel points and move back four spaces if incorrectly done.)

To Transform Into a Swallow

Isis wishes to see your nome flap their wings and walk around the room quietly two times. Swallows swoop, so bend your knees every four steps.

(10 travel points and move ahead four spaces when done. Subtract 10 travel points and move back three spaces if incorrectly done.)

The Hall of Maat

Name as many of the ancient Egyptian gods as you can in one minute.

(One travel point for each god named. Then move ahead four spaces. Subtract one travel point for each incorrect name.)

Naming the Parts of the Door From the Hall of Maat

Each member should memorize the names of the parts of the door and be responsible to recite them for all of EGYPT:door bolts, right post, left post, threshold, hasp, socket-hole, porter, side posts, the deceased's left foot and right foot, and the doorkeeper (who is Thoth). (Five travel points for each member with correct list named in order. Then move ahead one space.)

DUAT ANSWERS

1. B
2. C
3. D
4. A
5. B
6. B
7. D
8. C
9. A
10. B
11. A
12. B
13. C
14. B
15. B
16. A
17. C
18. A
19. D
20. A
21. B
22. A
23. D
24. A
25. C
26. B
27. A
28. D
29. A
30. D
31. A
32. A
33. C
34. A
35. B
36. B
37. A
38. B
39. B
40. C
41. C
42. D
43. A
44. B
45. D
46. B
47. C
48. B
49. D
50. B
51. A
52. B
53. D
54. C
55. A
56. D
57. C
58. D
59. C
60. A
61. D
62. C
63. A
64. C
65. B
66. A
67. B
68. A
69. B
70. C
71. A
72. C
73. D
74. C
75. B
76. C
77. D
78. B
79. A
80. D
82. D
83. A
84. A
85. C
86. C
87. A
88. B
89. B
90. A
91. B
92. C
93. D
94. B
95. C
96. B
97. C
98. A
99. B
100. B
101. A
102. B

ANUBIS ANSWERS - 1

FOR LIVING AFTER DEATH

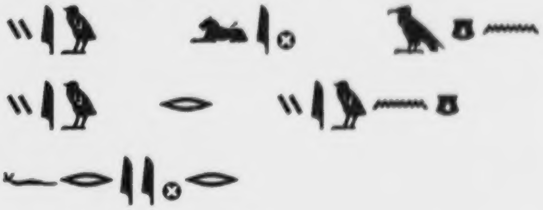
Characteristics of Osiris:

- Osiris was shown as a dead king holding emblems of power: the crook of the shepherd and the flail to punish the wicked
- His body was either colored black like the realm of the dead or green for growing plants for he was credited with introducing wine-growing and agriculture.
- He was shown bearded wearing the *atef* crown: the white crown of Upper Egypt and two red feathers.
- One emblem of Osiris was the *sekhem*, a symbol that had a staff of office with eyes carved on upper part.

OPENING OF THE MOUTH

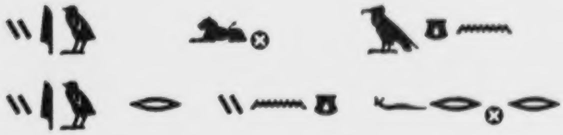
Hieroglyphic translation of:

"You live again. You are young forever."



(yu liv ogn yu r yung frevr)

Also acceptable:



(yu lv ogn. yu r yng frvr)

TO NOT PUTREFY

Organs that went into canopic jars:

liver, intestines, lungs and stomach

Minor gods known as "Sons of Horus":

Duamutef, Imsety, Hapy, and Qebehsenuef

TO EMBARK ON RA'S BOAT

Any three of the symbols of Ra:

The sun disk, the scarab beetle, the obelisk, Eye of Ra, falcon, old king

TO ESCAPE FROM THE CATCHER OF FIS

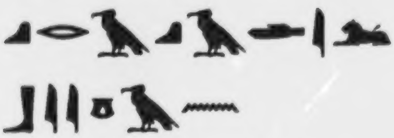
Birds on the Nile River (not desert birds):

geese, ducks, ibis, cormorants, pelicans, storks, and herons.

TO DRIVE AWAY CROCODILE WHO COMES TO

Hieroglyphic translation of:

"Crocodile Begone!"



(krokodil begon)

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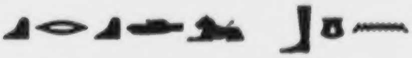
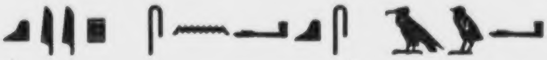


(kr kdl bgn)

PROTECTION AGAINST A SNAKE

Hieroglyphic translation of

"Keep snakes away."



(kep snaks awa)

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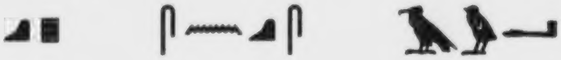

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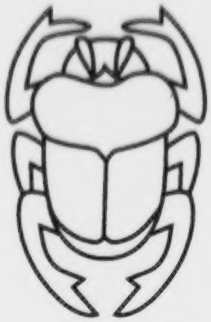
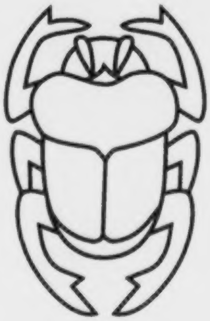
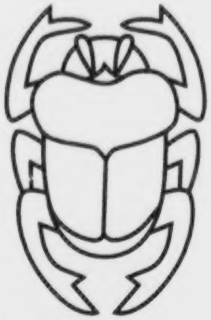
SARCOPHAGUS GAME PIECES



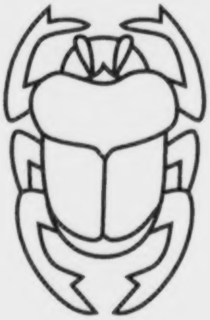
Memphis



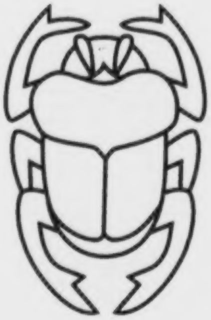
Abydos



Hermopolis/
Akhetaten



Bubastis



Thebes

INTRODUCTION

In this cataract, the students explore the significance of the mask to Egyptian society. Each student will form a personal nome mask which represents either the member's Egyptian self or a god or goddess of the Nile. In addition, each nome reads a different myth of ancient Egypt. Also, using their knowledge of Egyptian art style, students become artisans who create a series of temple paintings telling their tales for eternity. Finally, the nomes' artisans use their Thoth-given talents to craft words into a song/poem illustrating their nome's myth. The Fourth Cataract culminates in an exhibition during which each nome presents its creations to EGYPT's other nomes.

Teaching Tip →

These creations can also be featured on the walls behind each nome during the Second Cataract's "living museum."

Setup Directions:

1. Duplicate the following and place in nome folders as indicated:
- EGYPTIAN SYMBOLS (pp. 6-7)—*1 per student*
- EGYPTIAN MASKS (pp. 8-9)—*1 per student*
- ISIS AND OSIRIS MYTH (pp. 10-11)—*1 per member of the Abydos nome*
- SEVENTH SCORPION MYTH (pp. 12-13)—*1 per member of the Hermopolis/Akhetaten nome*
- DESTRUCTION OF MANKIND MYTH (pp. 14-15)—*1 per member of the Memphis nome*
- SENET GAME STORY (pp. 16-18)—*1 per member of the Bubastis nome*
- EGYPTIAN CREATION MYTH *(Read during Sixth Cataract, it can be found in Tab 2, pp. 14-15.)—1 per member of the Thebes nome*
- EGYPTIAN STYLE ART *(Distributed during Sixth Cataract, it can be found in Tab 2, pp. 41-42.)—1 per student*

Mask Making Materials:

1. **Papier Maché**
- newsprint or newspaper
- liquid starch
- small bowls—*1 for every 2 students.* Paper bowls work fine, or you can have students be responsible for bringing in their own bowls.
- 12-inch balloons (The size is important, for the strength of the latex supports the papier maché.)
- string to tie balloons closed
- one-inch masking tape
- tempera paints *(for use during the Artisan Workshop)*
- yarn, egg cartons, gold foil wrapping paper, beads, and fabric *(for use during the Artisan Workshop)*

2. **Chicken Wire**
- chicken wire cut into 12"x16" rectangles
- masking tape

DAY 1: EGYPTIAN MASKING (BEGINNING)

Materials:

- EGYPTIAN SYMBOLS
- EGYPTIAN MASKS
- MASK MAKING MATERIALS

Directions:

1. This lesson's goal is to introduce students to masking as used by ancient Egyptians. Artists have used animals as symbols in many cultures.

2. First ask your students to name or identify some animal symbols in our culture (e.g., eagles, bears, dogs, etc.). Then lead a brief discussion of what each of these animal symbols represents for us. For example, the dog represents loyalty.

Teaching Tips →

Be aware that these activities can be messy art activities, and plan your space and time carefully.

3. Hand out the EGYPTIAN SYMBOLS essay. There are many different ways to read this essay with your class, depending on your students and your own teaching style:
   a. Each student reads it silently to her/himself.
   b. You read it aloud to the class.
   c. Students take turns reading it aloud.
   d. Assign it as a homework assignment due by class time today.

4. Hand out the EGYPTIAN MASKS essay. Have students silently read it. Next discuss the importance of the mask to the ancient Egyptians. *Stress its purpose in their lives.* Ask your students if they have seen people in our culture wearing masks. *Why did they wear them?* Another good question: *Do some Americans who wear sunglasses most of the time wear them as a sort of mask?*

Students should wear protective smocks, as this can be messy.

5. After this discussion, tell them that they are now going to make masks themselves. Explain the Nome Assignment which appears following the essay. Since the lesson is moderately complicated, go over the assignment's eight points carefully with your students.

DAILY DIRECTIONS - 2

6. There are two ways to make the masks—with **Papier Maché** and with **Chicken Wire**. Let's cover each thoroughly.

7. Here are suggestions for you to follow that will help you help your students if they work using **Papier Maché**.
    a. Have students work in pairs as partners. Each pair receives one balloon and a bowl of liquid starch.
    b. Cut the newsprint or newspaper into one-inch strips. This cutting can be done ahead of time by a team of students or parent helpers, or each pair can cut its own strips before starting.
    c. One person in the pair blows up the balloon. Caution students to not blow up the balloon all the way—11-inch is enough—otherwise it will pop when the paper strips are applied.
    d. Tie a 12-inch piece of string to the balloon and write the partners' names on a piece of masking tape stuck to the end of the string.
    e. One partner takes turns holding the balloon while the other dips the paper strips in liquid starch and places the strips onto the balloon. After the strip is applied, the students need to smooth the strip onto the surface to eliminate as many air bubbles and wrinkles as possible.
    f. Students should cover the balloon with the paper and starch three times and then *let it dry for two days.* The drying time is important to prevent collapse of the mask when new layers are applied. (Go on to other lessons while the mask forms dry.)
    g. On Day 3, cover the balloon two more times with paper and starch. *Let it dry for two more days.* (Ditto on lesson planning)
    h. On Day 5, cut the balloon in half vertically. Each partner will use one half of the papier machéd balloon as the foundation for his/her mask as directed in the Nome Assignment that accompanies the EGYPTIAN MASKS essay.

Teaching Tip →

If you do not have time to do the papier maché type masks, you can make the masks using chicken wire.

8. Here are suggestions for you to follow that will help you help your students if they work using **Chicken Wire**.
    a. Bend the chicken wire into mask shape.
    b. Cover the mask with masking tape.
    c. Students then paint the masking tape with tempera paints just like papier maché.

DAILY DIRECTIONS - 3

DAYS 2-4: EGYPTIAN MYTHS AND TEMPLE PAINTINGS

Materials:

- ISIS AND OSIRIS MYTH
- SEVENTH SCORPION MYTH
- SENET GAME STORY
- EGYPTIAN CREATION MYTH
- DESTRUCTION OF MANKIND MYTH
- EGYPTIAN STYLE ART

Directions:

1. Hand out the MYTH essays to the appropriate nome.

2. Members of each nome should read the myth assigned to them and then complete the Nome Assignment.

3. Have the students retrieve from their folders their EGYPTIAN STYLE ART essays, and review them before doing the Nome Assignment at the end of their MYTH essay. Give students appropriate help with the four numbered parts of the assignment, for it is relatively difficult.

5. Students will be working on the above assignment at least two days, possibly three or four, depending on your time and on how expert you want the work to be. Encourage them to do their best to honor Ptah and to bring renown to their nome.

6. As they finish their part of the Nome Assignment, they can complete their Egyptian masks with paint and glue, beads, yarn, and fabric.

7. Award Nile Travel Points as assignments are completed, factoring in the quality of the finished projects and students' ability to work together while making decisions. (Up to 200 points per nome for the register of the myth … up to 200 points for the song/poem per nome … and up to 200 points per nome for the masks.)

DAY 5: NOME PRESENTATIONS–MASKS, POEMS, AND REGISTERS

Materials:

Completed masks, poems, registers

Directions:

1. Each nome presents its creations to other EGYPT nomes. The presentation format is up to you and your class and the time constraints you have to work with. Songs should be sung, and poems should be read aloud, but a nome might want to audio or video record its song or poem ahead of time instead of presenting it live in front of all the other nomes.

2. **Important**: Save these masks, poems and registers so they can be featured on the walls behind each nome during the Second Cataract's WAX MUSEUM.

EGYPTIAN SYMBOLS - 1

Importance of symbols

Symbols were very important to the Egyptians. They were meant to reveal information to the informed while concealing the same information from the ignorant. A true symbol always pointed beyond the here and now to another world, the world of magic and the gods.

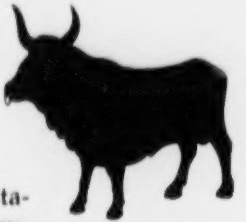
Contradictiions

Symbols in ancient Egypt could be contradictory. Osiris could be killed by Set, but he was the symbol of immortality. He was seen as the god of the underworld and the god of heaven. Ra was the symbol of the sun–the life-force, but also of the blazing desert sun–death and destruction.

Dressing the pharaoh

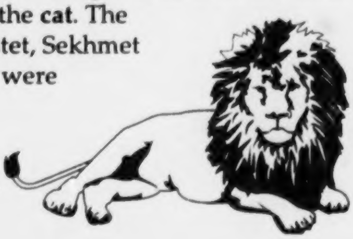
Even the dressing of Pharaoh was a symbolic act watched over by The Master of Secrets of The Royal Robing Room. He knew where each garment and piece of jewelry should be placed according to the myths.

Animals and symbols

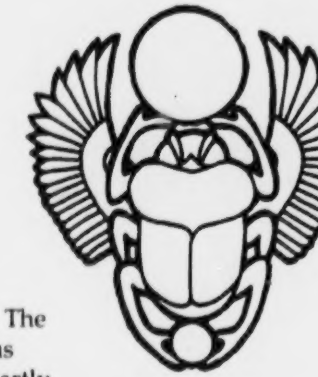


Egyptians thought animals represented certain characteristics, roles, or strengths of the various gods. Here are examples:

- Sacred **bulls** were manifestations of power in Egypt in every era. The gods were called "bulls" of their reign, and even the Pharaoh called himself the "bull" of his mother in proclaiming his rank and claim to the throne. The bull image was used widely in pre-dynastic times and can be seen on maces and palettes from that period.
- **Rams** were also considered a symbol of power. The ram of Mendes was an ancient divine being, and Amon of Thebes was depicted as a ram in his temples in the New Kingdom.
- Several gods were thought to take on the form of the **lion** and the **cat**. The deities Shu, Bastet, Sekhmet and the Sphinx were believed to exist in the cat or the lion form.



- The **hare** was a divine creature called Wenu, or Wen-nefer. The hare was a symbol of Ra rising as the sun and also of Osiris rising from the dead.
- The **jackal** was Anubis, the prowler of the graves who became the patron of the dead. As Wepwawet, the jackal was associated with the mortuary rituals at Assiut or Lykonpolis. In some regions it was identified with Anubis. Wepwawet was also sometimes depicted as a wolf.
- The **pig** Shai was considered a form of the god Set, evil brother of Osiris, and appeared in some versions of the Book of the Dead, where it was slain by the deceased.
- **Snakes** were symbols of new life and resurrection because they shed their skins. One giant snake, Methem, guarded the sacred boat of Ra each night as the god journeyed endlessly through the Underworld. It is often seen wrapped around the solar disk on Ra's head.

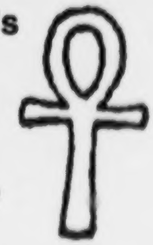


- In its form of Khepri, the **scarab beetle** was considered a form of the god Ra. The scarab's form comes from the blue-green dung beetle native to Egypt. The scarab's religious significance is partly explained by the strange way it buries its eggs in a rolled ball of dung. As the eggs hatch, the young beetle seems to come alive from the dung. The Egyptians equated the beetle's act of rising from the dung with the idea of rebirth after death.

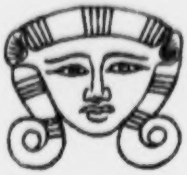
The scarab beetle was one of the most popular artistic images used in Egypt. Because Egyptians believed the scarab possessed magical powers, they wore the scarab on rings and other jewelry as an amulet or as a protective ornament. It is one of the oldest sacred symbols in Egypt. Because of its mystical associations, a scarab made of blue-green stone or ceramic was placed over the heart during the mummification process. The scarab was also carved on the tops of stamp seals. The underside could include names and titles of information that the owner could stamp on clay or papyrus.

EGYPTIAN SYMBOLS - 2

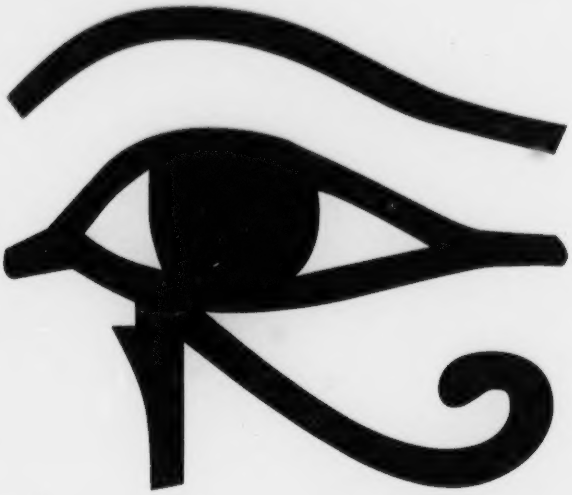
Other important symbols



The **ankh** was a symbol for life. On temple wall paintings, the ankh is often seen being carried by gods who hold it up to the nose of the Pharaoh. This gesture symbolizes the offering of the "breath of life" or eternity. It is believed to have originally come from the shape of a sandal's ankle and foot straps.

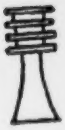


The **bat** is not the regular bat familiar to us. Rather it is the image of a woman's head with cow's ears. This symbol was widespread in ancient Egypt. The face of bat was first used to represent a nome goddess named Hathor, goddess of love. The face is also found on mirrors, royal emblems, rings, and amulets, as well as column capitals in temples sacred to Hathor.

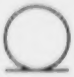


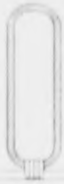
Another important symbol was the **wedjat (udjat) eye**, which is the combination of a human eye and eyebrow with the outline of tear track (or it could be considered the cheek markings of a falcon). The left eye–the Eye of Horus–was the symbol of the moon; the right eye–the Eye of Ra–was the symbol of the sun. This symbol was a protective one found in many places: on amulets and jewelry; on the protective plaques placed over the incision of the embalmer; on coffins for the deceased so they could see out; and on bows of boats to help them see their way safely ahead. This Eye of Horus was also associated with health.

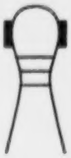
Final fascinating symbols

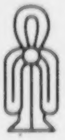


One is the **Djed Column**; it represented Osiris' backbone—hence stability and victory over death. **Shen Ring**, a symbol of a circle without beginning or end and encircling the sun forever, protected the Pharaoh through eternity. (The elongated form of the shen is the **cartouche**, which encircled royal names.) **Sa**, a protective symbol warded off evil influences. The **Isis Knot**, meaning "life" or "welfare," was associated with the goddess Isis. It is often found paired with the djed pillar of Osiris, thus symbolizing life after death.







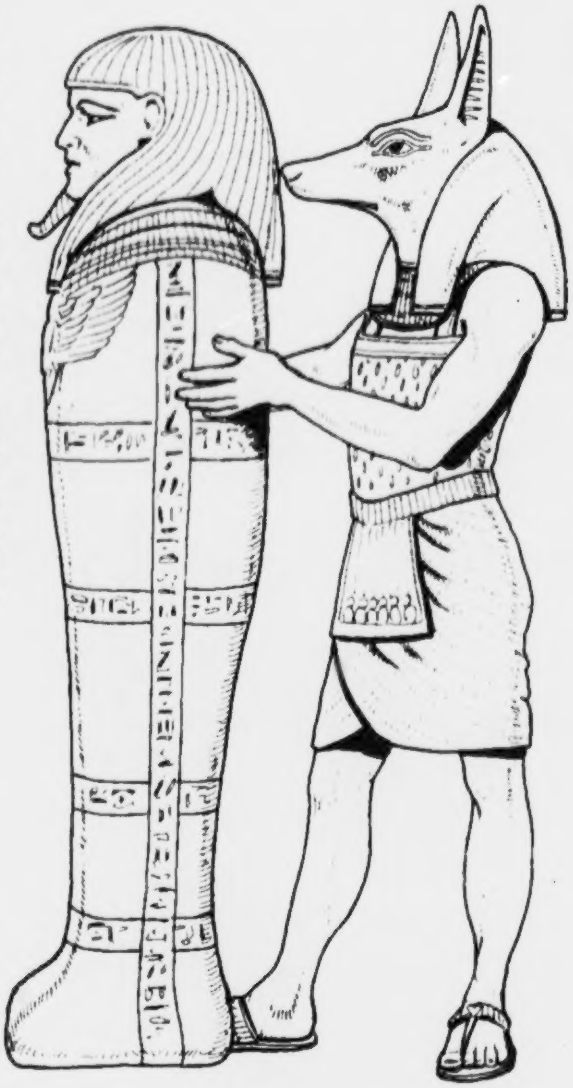


EGYPTIAN MASKS - 1

Religious masks

Artists have used animals as symbols in many cultures. Ancient Egypt had many symbolic animals. Egyptians, however, did not worship animals such as the falcon, the cat, or the crocodile. Nor did they believe any animal was a god or goddess. They did believe, however, that the spirit of the god animated the animal; thus, the animal was the earthly manifestation of the divine. The same was true of the priest wearing an animal head mask. The priest was not symbolizing the god, but the mask provided an opportunity for the god to enter into the priest and give him powers.

Egypt had strong ties through trade with cultures and peoples in other parts of Africa—particularly with Kush. This situation suggests a connection to the religious ritual of masking in other parts of Africa. Thus, wearing a mask was an invitation to be empowered. The god entered into the one who was masked.



Funerary mask

The most familiar use of masking in ancient Egypt is represented in the funerary mask; it was designed to retain the features of the deceased. This likeness would enable the ba, the person's spirit which left the body to travel to the heavens each night, to recognize the **ka**, the invisible twin of the deceased who lived in the mummy. This recognition allowed the ba and the ka to reunite every morning so that the deceased could "dwell in the Field of Reeds" forever. The funerary mask thus required a true likeness of the wearer. The most famous funerary mask is that of **Tutankhamen**.

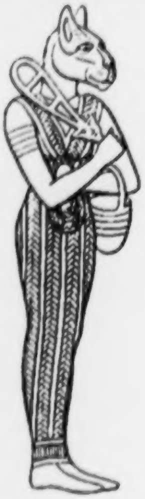
The religious mask, therefore, was a mask to become "other," to have the powers of the gods fill the wearer. The funerary mask was meant to show a true image of the owner throughout eternity.

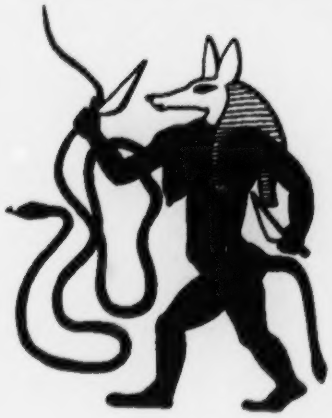
You will now have the opportunity to make ***your*** *Egyptian mask. On the next page you will find the assignment that immediately follows this background essay.*

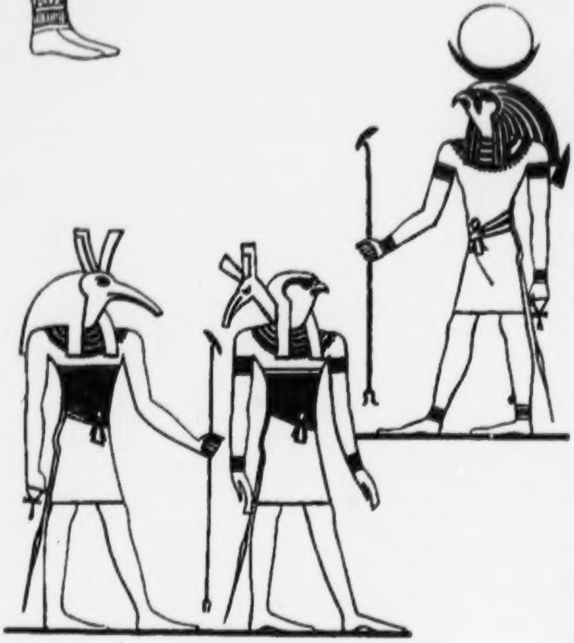
EGYPTIAN MASKS - 2

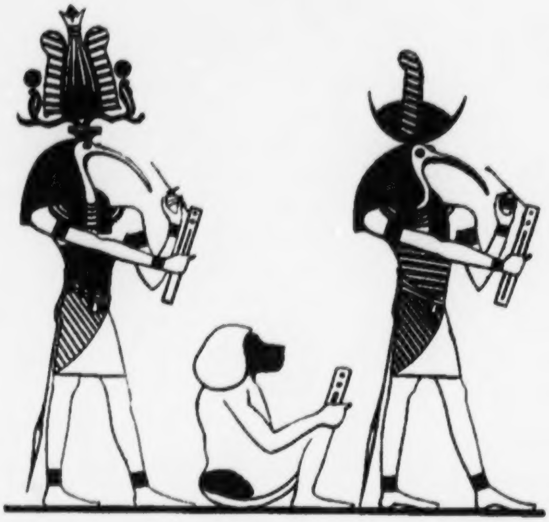
■ Nome Assignment:

1. Each nome member is an artisan who must complete an Egyptian mask.
2. First decide which kind of mask you will make.
    a. You might wish to create a religious mask inviting visitation by a god (usually an animal's head).
    b. You might wish to create a funerary mask in Egyptian style to last throughout eternity. (Remember: This mask must show your own features).
    c. Before you make your decision, study the different kinds of Egyptian masks on these two pages or in other sources.
    d. ***Final note:*** *You might want to wear this mask during the WAX MUSEUM in the Second Cataract.*
3. After you have chosen one kind of mask to make, shape the features of the eyes, nose, etc. with paper and tape everything onto the papier machéd balloon. (Your teacher may have you use chicken wire and masking tape because the wire and tape do not require a drying time.)
4. Egg carton wells can be used to make bulging eyes or ears for dangling earrings. If you leave holes in the centers of the eyes, you will be able to wear the mask and still see. A hole through which to speak is also important if you will be using the mask in the Second Cataract's WAX MUSEUM.
5. The more three-dimensional you make your mask, the more interesting it will be. As an artisan, craft the mask true to the ancient Egyptian look, with Ptah guiding your hands and heart.
6. After you have taped all features to the balloon, papier maché the mask two more times, or until smooth. *(This action will be unnecessary with chicken wire.)*
7. Let the mask dry at least two days before painting and decorating it. *(Drying time is not needed with chicken wire.)*
8. After the paint has dried, add yarn as a wig or glue on fabric to make a khat. For finishing touches make a menat, a uraeus or nekhbet, or symbolic jewelry out of gold foil wrapping paper or papier maché painted with gold paint. You might even want to put beads in the wig hair. Of course, gold beads would add a rich look.





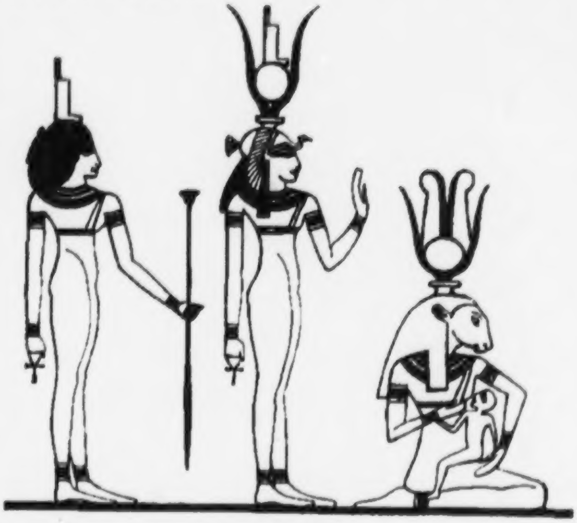




ISIS AND OSIRIS MYTH - 1

■ First pharaoh

Over 5,000 years ago **Osiris**, the first Pharaoh, ruled Egypt with his wife and sister, **Isis**. Son and heir of Geb and Nut, the earth and the sky, Osiris was a just and wise king; he brought order, truth and righteousness to the Land of the Inundation. Knowing that the people of the Black Land must always have bread and fruit, he introduced the grains and the vines which brought forth abundance. Isis, his beloved wife, taught the people the household crafts of spinning flax, weaving linen, and grinding grains to bake into bread.

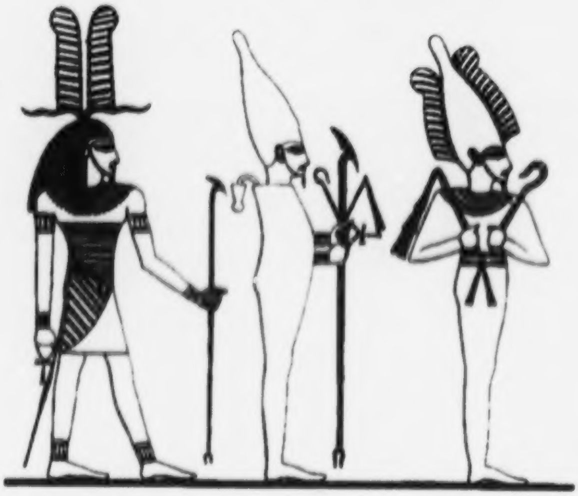


■ Peace and civilization everywhere

Osiris spread peace and civilization everywhere so that Egypt became a great empire, with influence far beyond its lands. Isis, full of beauty and kindness, brought smiles to the faces of the people and happiness wherever she went. Great was the rejoicing when Isis and Osiris had a son named **Horus**, an heir to follow in his father's ways. Joy prospered throughout the land of Egypt, except in the angry heart of one man and those who listened to his poisoned tongue.

■ God of storms and violence

The angry man's name was **Set**, god of storms and violence. Set was the younger brother of Osiris. He was jealous of Osiris and hated him, raging inside at the fate that gave all to Osiris. Set wanted to rule Egypt and have the beauty of Isis as his own and a son to follow him on the throne. But the great sun god Ra, who ruled the heavens and the earth and shone into the darkness of a man's heart, had not allowed this to be.



■ A royal murder

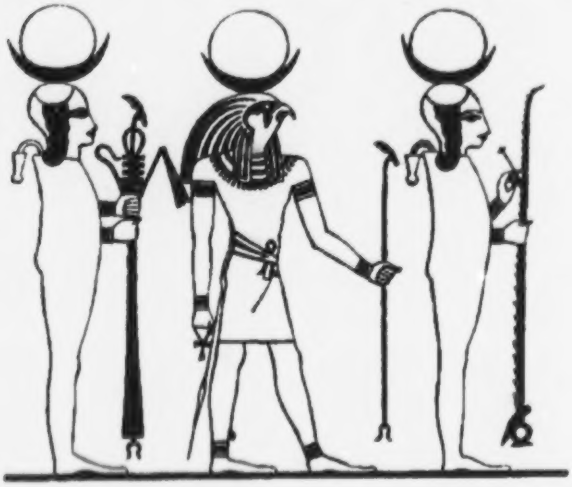
As years passed, Set spoke to his brother and his wife with false, honeyed words of praise and love even as he plotted to kill his brother and his brother's wife as well as their son. One night, Set asked his brother, in the name of their brotherhood, to come meet with him secretly. Osiris, suspecting nothing, left Isis sleeping on her linen-draped bed and went to the place on the shore of the river as Set had asked. Set greeted him, then swung his sword from behind his back and slew him. After his brother's lifeblood flowed onto the mud, Set removed Osiris' crown, set it on the ground, and proceeded to cut Osiris' body into 14 pieces. Set gathered the pieces and threw them into the Nile River for the perch to feast upon.

Suddenly a wind rose up from the water, swirled over the land and blew into the room where Isis lay sleeping, warning her to leave with her son, warning her of Set's treachery. Isis, in fear of her son's life as well as her own, slipped her feet into gilded leather sandals, threw a shawl of transparent linen around her shoulders, grabbed her son from his sleeping pallet, and fled to safety.

ISIS AND OSIRIS MYTH - 2

■ Fearing for her life

Isis' fears were confirmed when she received word that Osiris was dead by Set's hand and that the evil one had scattered her beloved's body in the waters of the Nile. She now feared for her life and the life of her son. She knew that Set would have to kill Horus in order to become Pharaoh. After leaving Horus in the protection of a good friend, Isis then put on widow's clothing, cut her hair, and while weeping went to find the pieces of her husband's body.

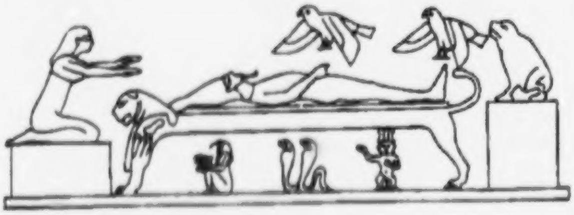


As she searched, Isis could feel the magic she had learned from Khons, the Moon God, helping her grow stronger. The magic allowed her to know that the fish had not eaten Osiris' body as Set had wished. Using her magic, she changed into a kite and flew up and down the Nile River collecting Osiris' body pieces one by one until she had finally collected all 14 parts.

*As you do your **Nome Assignment**, may Ptah, the god of artists and craftsmen, watch over your efforts and guide your hands and heart.*

■ First mummy

Assisted by the jackal-headed god Anubis and the god Thoth, Isis performed the first embalming rites in history. She magically bound all of Osiris' 14 body parts together with cloth strips and fragrant oils to make the first Egyptian mummy. As the first mummy, Osiris was restored to eternal life. He became the god of the Underworld, of Tuat. Isis stayed in the world of the living to bring up her son Horus so that one day he could avenge the death of his father and become Pharaoh.



■ Eternal life

Ancient Egyptians believed that, thanks to the magic of Isis and the resurrection of Osiris, it was also possible for them to live forever if their bodies were properly preserved. Those who could afford it had themselves mummified in hopes of reaching the kingdom of Osiris.

■ Nome Assignment:

1. Read the EGYPTIAN STYLE ART essay. Discuss, as a nome, the important elements of an Egyptian register.
2. Make a list of the parts of the story to be included to retell the story of Isis and Osiris in pictures. Assign nome members to draw the Egyptian style art register of Isis and Osiris.
3. Decide what the characters would be saying in each part of the register. Assign nome members to translate those words into hieroglyphics. When the illustrations are finished, members should write the hieroglyphics on the appropriate parts of the register.
4. Assign nome members to write a poem in praise of Isis and Osiris. This kind of poem, called a hymn, is often found in Egyptian writings. When the poem is finished, translate it into hieroglyphics and write it on a scroll along with the English version.

SEVENTH SCORPION MYTH - 1

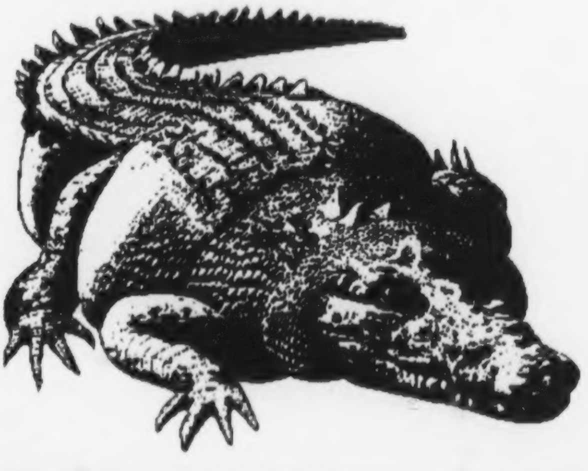
■ "Come now and listen ..."

In the time when the gods made their kingdom upon the earth, **Thoth**, the great god, the Chief of Maat both in heaven and on the earth, said to **Isis**, "Come now and listen, remembering it is a good thing to be guided by the advice of another. Hide yourself and your son **Horus** away from the evil doings of **Set**, so Horus will grow long limbed, so his strength shall be doubled in all things, so he will take the throne as Heq of the Two Lands and avenge his father."

■ Isis flees for her safety

After Isis listened to the words of Thoth, she decided to travel to the City of Pa-Sebekt, the "House of the Crocodile" in the seventh nome of the Nile Delta. Along with her came her small son Horus and seven scorpions as guards against evildoers. Tefen and Befen were directly before her, Mestet and Mestetef were by her side, and Petet, Thetet and Maatet went ahead to prepare the road.

She sternly told the seven to avoid the notice of Set and Set's servants, to not cry out or speak to any man or son of a man, but to keep their faces turned towards the ground to show the way. This they did, and so they arrived safely at the city situated in front of the Papyrus Swamps.



■ Seeking a safe hiding place

Isis walked the road where the people of the city lived with three scorpions guiding her way, two more before her, and one on either side. She looked about her for a place to stay with her young son Horus.

Usert, a woman of wealth, should have seen Isis and her son clearly, but she saw only the scorpions and was sick at heart. Usert shut her doors against them, offering no shelter, no bread. The blue tiled floors and the walls painted with papyrus reeds offered Usert no peaceful retreat. She knew she had broken the laws of hospitality.

Isis moved farther down the street to the hovels of the poorest of the poor. No white plaster covered the mud bricks, and no blue-tiled floors or painted walls graced the interiors. Here lived the miserable woman Taha, she who owned nothing. Taha opened her door to Isis, her son, and her guardian beasts. With an apologetic smile, Taha offered Isis the last portion of bread in her house, a dried crust. She offered her a sip of beer and the reed mat on the floor to sit upon.

The Seven Scorpions took counsel among themselves about the woman Usert, who had broken the laws of kindness. They each added their venom to the tail of the scorpion Tefen making it seven times as deadly.

SEVENTH SCORPION MYTH - 2

■ Back to the house of Usert

Tefen the scorpion went to the house of Usert and making itself small, crawled beneath the leaves at the door and stung the son of Usert with all the venom it had in it.

And behold, the heart of she who had not opened her door for Isis was grievously sad, for she knew not if her son would live. Round and round the city Usert went uttering cries for help, but none came at the sound of her voice. None had pity for the one who had no room for others in her wealthy home.

■ Isis speaks

None had pity except Isis, whose heart was grievously sad for the sake of the child. She looked down at her Horus, sleeping in her arms, and called out to the noble lady, "Come to me. Come to me. Truly I can speak life. I am a daughter well known who can destroy the demon of death by the words my father taught me."

Usert heard and came wonderingly to the house of the poor Taha, carrying her child before her. Isis gently laid Horus upon the reed mat and placed her two hands on the child whose throat was stopped.

> "O poison of the scorpion Tefent, come forth and appear on the ground! You shall not enter any further into the body of the child. O poison of the scorpion Befent, come forth and appear on the ground! I am Isis, the goddess, the mistress of words of power and the maker of spells. I know how to utter words for magical effect. Listen to me, every reptile with the power to bite or to sting, fall immediately to the ground! O poison of the scorpion Mestet, make no advance into his body. O poison of the scorpion Mestetef, rise not up in his body. O poison of the scorpions Petet and Thetet, penetrate not into his body. O poison of the scorpion Maatet, fall down onto the ground."

And Isis, the goddess, the great mistress of spells, continued, saying,

> "I speak to you, O scorpions, I am alone and in sorrow because our names will suffer disgrace throughout the nomes. Did I not tell you to avoid the notice of Set and Set's servants, to not cry out or speak to any man or son of a man, but to keep your faces turned towards the ground to show the way. O the child should live and the poison die! If Horus is to continue healthy, so must this child who has been stricken be made well."

■ Reaction to the words of Isis

Heaven was satisfied with the words of Isis, the goddess.

Then the lady Usert came and brought to Isis all her possessions, filling the house of the woman Taha because Taha had opened her door to Isis. The lady Usert suffered pain and anguish the whole night, feeling the sting of the scorpion on her heart. In the morning, all ate of a bread cake of barley meal to drive the poison away forever. Hearts were light and Horus lived safe for the years of his childhood watched over by Isis, his mother; Taha, the Kind; and Usert, the Generous.

■ Nome Assignment:

1. Read the EGYPTIAN STYLE ART essay. Review as a nome the important elements of an Egyptian register.
2. Make a list of the parts of the story to be included to retell in pictures the story of The Seventh Scorpion. Assign nome members to draw the Egyptian style art register of The Seventh Scorpion.
3. Decide what the characters would be saying in each part of the register. Assign nome members to translate those words into hieroglyphics. When the illustrations are finished, write the hieroglyphics on the appropriate parts of the register.
4. Assign nome members to write a poem in praise of Isis and the Seven Scorpions or of Taha the Kind. This kind of poem is called a hymn and is often found in Egyptian writings. When the poem is finished, translate it into hieroglyphics and write it on a scroll with the English version.

*As you do your **Nome Assignment**, may Ptah, the god of artists and craftsmen, watch over your efforts and guide your hands and heart.*

DESTRUCTION OF MANKIND MYTH - 1

■ Ra grows old

In the time when the gods lived upon the earth, Ra was growing old, his power was waning, and he drooled from his quivering mouth. His judgments were not wise, and Maat was not fulfilled in the Land of the Inundation. Isis and even Osiris disagreed with him. Men and women, knowing of his lack of strength, spoke words of complaint and rebelled against him, saying, "His Majesty is grown old. His bones are silver, his flesh is gold, and his hair real lapis lazuli." No longer fearing the power of Ra nor recognizing his goodness, the people started breaking the laws of maat, stealing, fighting and doing unspeakable things.

■ Ra reacts

Ra, hearing the words of complaint and seeing what people were doing, called to those in his court: "Bring me my Eye, Shu, Tefnut, Geb, Nut, and Nun. Bring them to me in secret so as not to give warning to men and women."

And the gods came and bowed before Ra until their heads touched the ground saying, "Speak to us, for we are listening to your words."

Ra spoke to Nun saying:

> "O firstborn of the gods from whom I came into being, O my ancestor, listen to the men and women who were created by my Eye. They are uttering words of complaint against me and rebelling against the just and righteous laws. What would you do in this matter? Give me a plan, for I would not kill them until I have heard your judgment."

And Nun replied in a voice as deep as the deepest well water:

> "You are a god greater than the god you were made from. You are lord over all that was created with you. You own the throne. Send your Eye against all who have spoken against you."

■ Sekhmet is released

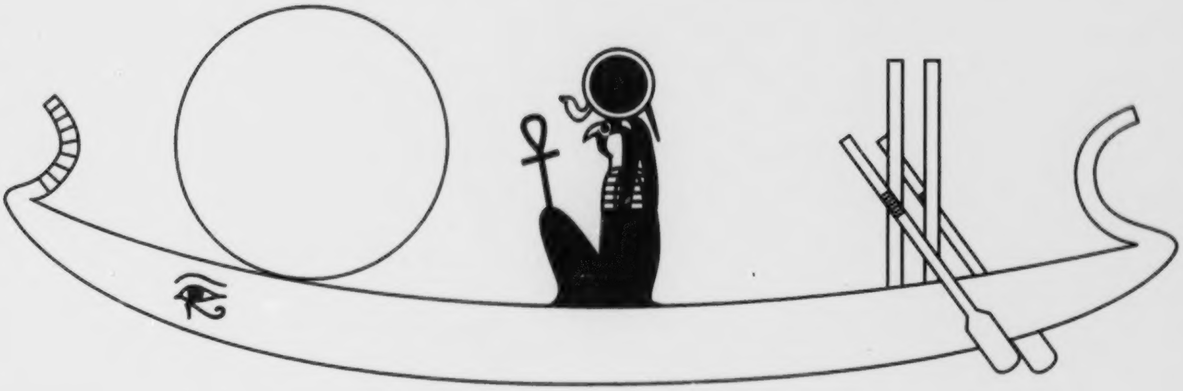
Ra saw that the men and women had warning of his anger and had fled to the mountains with their hearts afraid because of the words they had said. The other gods spoke, telling Ra to send his Eye forth to destroy those who reviled him with words of evil. And Ra unleashed his Eye in the form of Sekhmet the lion goddess upon mankind.

Faster than a flash of lightning, Sekhmet ran across the earth into the mountains devouring all men and women in her path. Soon Egypt was covered with the blood of her victims as Sekhmet's teeth slashed right and left, and all the evildoers were slain.

There were those in Egypt who had not spoken against Ra, who had kept to the ways of righteousness. They called to Ra in fear and anguish to save them from the ravening jaws of Sekhmet the Terrible. Ra found caring in his heart for his own creations and called Sekhmet to return, to cease the slaughter. "Come in peace. The work you were to do is accomplished."

Sekhmet did not listen. She only heard the screams of the dying, and tasted the primeval tang of blood. "Only now am I alive! When I gained mastery over men and women, it was sweet to my heart." By this she meant the killing of men and women was satisfying to her violent nature. She was not finished with her hunting and in the night season looked for more blood to drink.

DESTRUCTION OF MANKIND MYTH - 2



■ Ra's plan

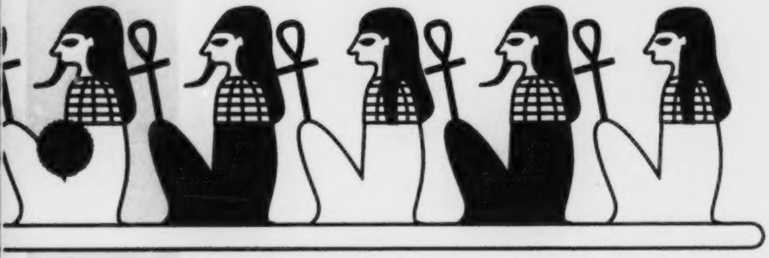
Ra called for messengers able to run like the wind and told them to bring mandrakes in great numbers. The mandrakes were placed in freshly made beer, turning it red as blood. Seven thousand jars of red mandrake wine were made as Ra asked. Seven thousand jars of beer colored as red as blood were poured over the land of Egypt in the night. In the morning, Sekhmet found the lands flooded with what she thought to be blood. She eagerly drank of it until she was drunk. Then, unable to stand, she fell over, caring nothing about the affairs of men and women.

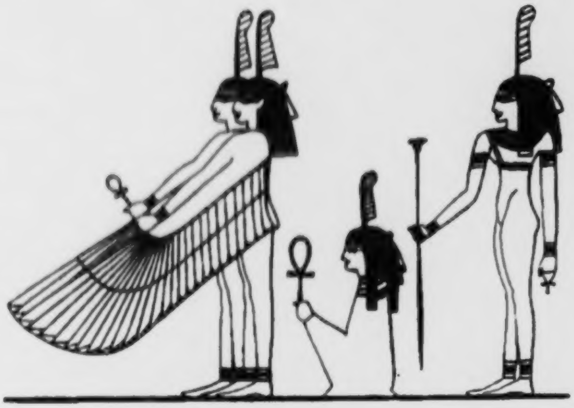
Ra said to her, "You are no longer Sekhmet the Slayer. You are now Hathor the goddess of Love. From this day forth, love is stronger than hate."

And the Egyptians praised her as Hathor, saying: "O beauteous one, O cow, O great one, O great magician, O splendid lady, O queen of gods."

So mankind was almost destroyed by, but then saved by, Ra.

*As you do your **Nome Assignment**, may Ptah, the god of artists and craftsmen, watch over your efforts and guide your hands and heart.*





■ Nome Assignment:

1. Read the EGYPTIAN STYLE ART essay. Review as a nome the important elements of an Egyptian register.
2. Make a list of the parts of the story to be included to retell in pictures the story of The Destruction of Mankind. Assign nome members to draw the Egyptian style art register of The Destruction of Mankind.
3. Decide what the characters would be saying in each part of the register. Assign nome members to translate those words into hieroglyphics. When the illustrations are finished, write the hieroglyphics on the appropriate parts of the register.
4. Assign nome members to write a poem in praise of Ra or Sekhmet. This kind of poem is called a hymn and is often found in Egyptian writings. When the poem is finished, translate it into hieroglyphics and write it on a scroll with the English version.

SENET GAME STORY - 1

This is a story adapted from a satirical papyrus 'dated to the New Kingdom c. 1550-1000 B.C., a time when senet was extremely popular in Egypt. The deceased were often shown playing senet in tomb paintings, senet boards were painted on the sides of coffins, and senet boards were often placed in tombs to be used in the afterlife.

■ Maat is pleased

In the time before, when the gods of Egypt walked the earth and ruled its people and animals, Maat was pleased. Order, justice and righteousness were apparent in all that occurred in the Black Land. The Nile inundation arrived as predicted with the reappearance of the star Sothis. Ra ruled wisely; his sun rose in the east on his Boat of Millions of Years and traveled across the sky in twelve hours; cats chased and killed the rats in the granaries; lions chased and ate gazelles in Deshret, the Red Land; herders guarded their flocks of geese and goats from fox and jackals; farmers sowed their wheat and barley; scribes wrote papyrus documents detailing what was owed to the temples; crocodiles tried to eat any who ventured too near the Nile; and the papyrus swamps grew lush and green.

■ A Lion and a Gazelle

So all did what they always had done until one fine day in the border lands between Kemet and Deshret, a lion chased down a fine, fat gazelle and prepared to eat him.

"O Great Lion, that was so unfair. I had just awakened from my rest in the rays of Ra's light, which was shining in my eyes, when you jumped on me before I had really gotten up to my full speed," the gazelle whimpered. Then a great tear dripped from a corner of her eye.

The Lion looked at the gazelle, amazed, so amazed he forgot to take the first bite.

"What does Ra have to do with you being eaten? Gazelles have been eaten by lions since shortly after the bennu bird first landed on the benben stone."

The Gazelle nodded in agreement with the Lion's words.

"O yes, Maned One. That is true. Even the Feather would weigh less than your words in Osiris' Hall of Judgment. But ..." and at this point he glanced out of the side of his eye to watch the Lion's reaction, "You are such a Great Lion, a true Pharaoh of the Red Land."

The Lion groomed his mane back from his face with a proud lick of his paw and a swipe as the gazelle continued, "You are so strong and swift, it seems a shame ..." The Gazelle paused sadly here.

"A shame about what?" the Lion queried impatiently.

"A shame you would eat your meal like a jackal, through trickery and stealth instead of through your strength and swiftness," said the Gazelle.

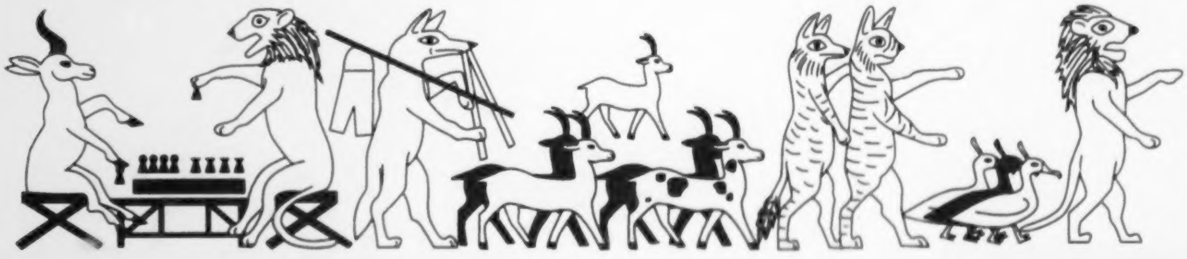
The Lion looked offended. "A jackal!"

"Not that you are a jackal," the Gazelle quickly assured him. "But you can see how it might look to others in the borderlands ..."

"Fine. I will give you a head start to that pile of dark rocks there. No one shall say I am like that ... that grave robber!" and he lifted his paw off the neck of the Gazelle.

The Gazelle sat up.

"O that does feel so much better. But it won't do, Master Lion. It won't do at all. The only way to change how others view this whole thing is to have a completely different sort of contest, one that shows the wisdom of Thoth and the courage of Ra. Only when the others see you are willing to face defeat at the hands of a Gazelle ..."



SENET GAME STORY - 2

The Lion started to growl and grab the Gazelle once again.

> "No. No. I would never suggest you *could* lose to one such as my lowly self. Only to allow yourself to look as if you might lose, then win nobly, fairly, with strength and wisdom! Then you will get the respect you deserve."

The Lion feared he had been under Ra's Eye too long. "I get respect," he stated slowly.

The Gazelle looked at him, paused several drops from the water jar, and asked, "Do you? Or are they weighting their hearts with fearful untruths?"

■ Maat becomes upset

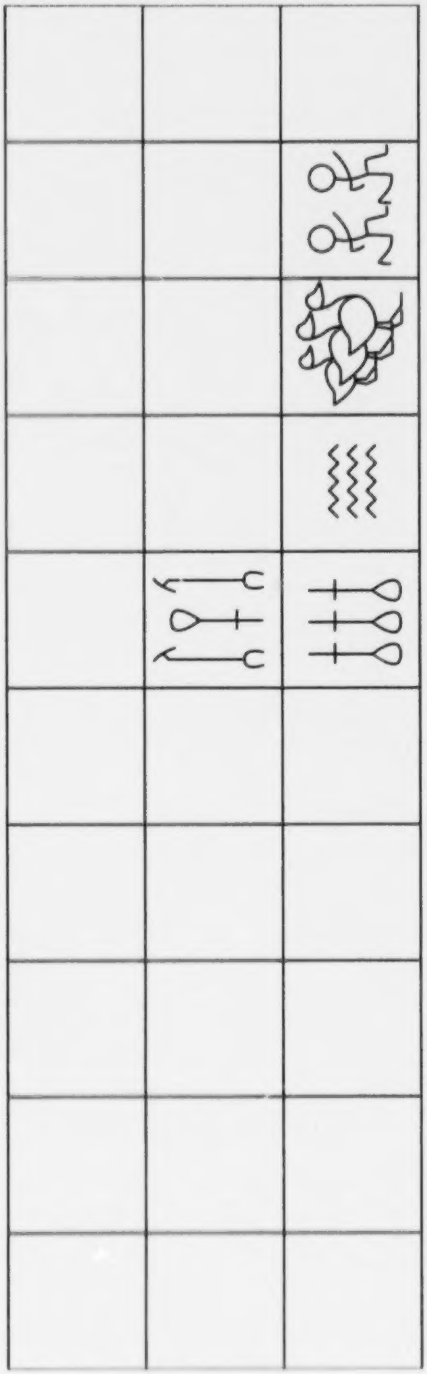
It was at this time when Maat became quite upset. She did not know what had gone wrong, but she knew something was not right in the land of the Nile. Something was not right and was getting more out of order as each bit of time dripped from the jar.

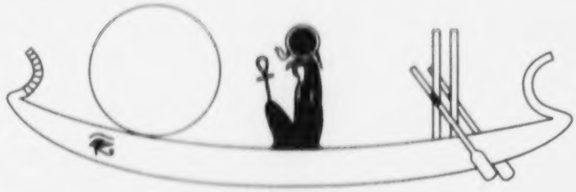
Maat had reason to be uneasy. The Lion had agreed to a different sort of contest with the Gazelle. He agreed to play a game of **senet**. If he won, he would eat the Gazelle and all the other animals would admire him. If he lost—O, but there was no chance of that with a poor stupid Gazelle against such a fierce, brilliant Lion—if he lost, the Gazelle would go free.

■ A Senet contest

A board had to be set up with five pieces for each player. When the other animals heard of the game between a Lion and a Gazelle, life on the Nile began to be disordered.

The first warning was the Jackal, who gently led a herd of Goats. Then came the Cat, who watched with a shepherd's crook, a flock of Geese he was caring for solicitously. Another Cat brought her new friend, the Rat, to watch the game. Another Lion carefully rubbed wet mud on a Cow's back to prevent overheating from Ra's rays. The Crocodile journeyed to the border far from the Nile with a snack of papyrus root, as he had sworn not to eat meat of any kind. The Papyrus plants at the marsh, wanting to get a good view of the game, tried to take root in the Red Land, though the sand made their stalks all gritty. Ra stopped his Boat of Millions of Years to watch the game while the Nile turned upriver and tried to take a side canal to see.





SENET GAME - 3

■ The game is played

The Gazelle threw the sticks first and blocked the Lion before he could move. "How surprisingly like my situation with you this morning," the Gazelle exclaimed as she threw a three and passed the sticks. The Lion had to pass, unable to move forward or back.

As the game went on, nothing seemed to work for the Lion. One of the animals in the audience said, "It looks as though he is causing his fingers to lead him to the House of Humiliation!" The animal was back far enough so the Lion could not see him, though it sounded like the Jackal. The Lion growled under his breath.

Here is how Gazelle told the senet game story some years later:

> "The Lion lingered in the House of the Net, and its meshes held him back. I lifted up a piece to Tenet and held him back from the Beautiful House. I lifted up three pieces and found two pieces. My opponent was behind me, and I took my piece to the place I desired for myself. I led at senet. I was the skilled one. Lion knew nothing. I had bread in the House of Bread and honored the gods in the House of Libation. My pieces were established in the Beautiful House, my five fingers like jackals towing the solar boat. I seized the Lion's pieces and threw him into the waters. And he was drowned. What I wished when caught by Lion had happened. He had to let me go. It was Right."

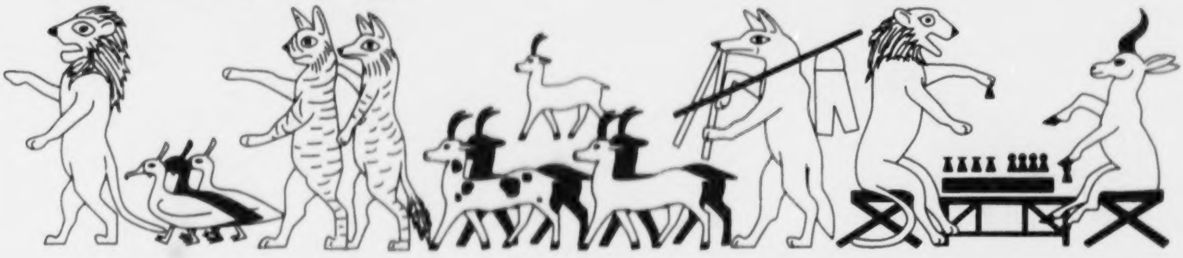
■ Maat restores order

Maat was not pleased. It would not be right to let the Lion kill the Gazelle after the end of the game, but other things could not go on as they were. She glared at Ra. He coughed apologetically and began his journey again with the sun. She stood before the audience of the senet game with the Feather of Truth standing high in her headdress.

Suddenly the Cat looked at the Geese and wondered who left them in her care. She licked her lips and the Geese started to think seriously of flying for their lives. The Crocodile spat out the papyrus root he had just crunched. The Goats bleated and ran for the safety of their Farmer's pen. The Rat hid in the roots of the papyrus which the cow took between her teeth to run with the goats back to the Black Land. The Jackal and the Lion sadly lay down in the shade of a pile of black rocks and listened to their bellies grumble. The Nile sank through the sand, creeping guiltily back to its banks.

Maat returned to the palace on the banks of the now proper Nile and breathed a sigh, if not of satisfaction, then of relief. Order, justice, and righteousness were again apparent in all that occurred in the Black Land.

*As you do your **Nome Assignment**, may Ptah, the god of artists and craftsmen, watch over your efforts and guide your hands and heart.*



■ Nome Assignment:

1. Read the EGYPTIAN STYLE ART essay. Review as a nome the important elements of an Egyptian register.
2. Make a list of the parts of the story to be included to retell the story of The Senet Game in pictures. Assign nome members to draw the Egyptian style art register of The Senet Game.
3. Decide what the characters would be saying in each part of the register. Assign nome members to translate those words into hieroglyphics. When the illustrations are finished, write the hieroglyphics on the appropriate parts of the register.
4. Assign nome members to write a poem in praise of Senet, or Maat, or Gazelle, who played against Lion. This kind of poem is called a hymn and is often found in Egyptian writings. When the poem is finished, translate it into hieroglyphics and write it on a scroll along with the English version.

INTRODUCTION

... then work together to create a pyramid of contributions ...

In this cataract, after studying the history of pyramid building and the construction techniques that built them, each nome will send its members to socio-economic groups: the nobles will form one group; the administrators, who become priests for this cataract, form one group; the scribes, one group; the artisans, one group; and the laborers/farmers, one group. The new groups then work together to create a pyramid of contributions that their level of Egyptian society made to the Land of the Inundation. At the cataract's end, all pyramids' work will be judged, ranked, and given Nile Travel Points for its quality and for group members' ability to work together.

■ Setup Directions:

Duplicate the following and place in folders as indicated:

- PYRAMIDS (pp. 6-9)—*one per student*
- PYRAMID SCORING SHEET (p. 10)—*one per student and guest, if any*
- NOBILITY (pp. 11-13)—*one per student in Nobles group*
- PRIESTS (pp. 14-15)—*one per student in Administrators group*
- SCRIBES/GOVERNMENT WORKERS (pp. 16-17)—*one per student in Scribes group*
- ARTISANS/SKILLED WORKERS (pp. 18-19)—*one per student in Artisans group*
- FARMERS /LABORERS (pp. 20-21)—*one per student in Farmers group*

DAY 1: PYRAMID BACKGROUND

Materials:

- PYRAMIDS
- Various materials for building the pyramids (Students may have to supply much of this themselves.)

Directions:

1. Distribute the PYRAMIDS essay. There are many different ways to read this essay (and assignment) with your class, depending on your students and your own teaching style. You might want to have them take notes on the information as a homework assignment, read aloud to each other in their nome, or take turns reading it in class. You might want to read it to them.

2. **(Optional)** This assignment is a good spot to try a note-taking process that involves having the students *take* notes; *make* notes on what they take; then, "draw" these notes. It consists of the following steps:
   a. Students fold their notebook paper in half the long way. On the top of the right hand column, they write **Note-Taking**. On the top of the left hand column, they write **Note-Making**.

Note-Making	Note-Taking
② Here students next **make** notes about notes they have already taken. Their objective: to "work over" the first notes, writing about their perceptions and their concerns. Here students learn to *care about* what they are learning.	① Here students first **take** notes on information which they are reading, hearing, or viewing. Their objective: to "get down" *exactly* what is in the *input*. Here students learn to write accurately.

Teaching Tip

If you find this process stimulates you and your students and you would be interested in information about Interact's complete note-taking/note-making program, contact ***Interact***—*1 (800) 359-0961 and ask that information about its* ***Responding*** *notebook process be sent to you.*

The difference between what students write when they ***take*** *notes and when they* ***make*** *notes will amaze you. When students only take notes, they* ***rent*** *the material; when students also make notes, they* ***own*** *the material. They will remember much more of what they have studied after the course information has been filtered through* ***their growing perception of the world****.*

b. While you (or they) are reading, students take notes in the right hand column on the information from the essay. This is the "**Note Taking**."

c. After reading (or having them read) for 8 minutes and 23 seconds, stop, tell them how much time they will have (2 minutes and 37 seconds or, whatever), and have them write down on the left hand side of the paper any points that seemed important, any connections they made to anything else they know or thought of while listening (or reading), and any questions they might have. This is the "**Note-Making**."

d. Continue the "**Note-Taking" and** "**Note-Making**" process until the material has been completely read.

e. Then have students "**Draw The Notes**" on the back of the paper. Have them use the top half of the paper for their drawings. Explain they are to show the information in picture form to help themselves remember it better. Labeling is very important in this section. Students can make incredible connections here. They may even create visual puns!

f. On the bottom half of the back of the **Note-Taking** and **Note-Making** sheet have students write **"So What?"** Here they are to explain the importance of the information in their present or future life. Tell them they are not allowed to say the information has no importance. They have to make a connection, a positive connection. This is an excellent homework assignment.

Teaching Tips →

Times are a suggestion only. You know your students best. I have at times told students I was going to read or lecture for 8 minutes and 23 seconds. They were so impressed that I was so organized! Digital timers are great for monitoring time in your room and giving you control. If you say they have 2 minutes and 37 seconds to do their note making, they start to believe you and are ready. Try it. They like it.

***Interact** publishes an excellent expository essay program entitled STEPS, which you may want to investigate as an instructional component for essay compositions for all your units.*

DAILY DIRECTIONS - 3

DAYS 2, 3, AND 4: BUILDING OF THE PYRAMIDS

Materials:

- NOBILITY
- PRIESTS
- SCRIBES/GOVERNMENT WORKERS
- ARTISANS/SKILLED WORKERS
- FARMERS
- PYRAMIDS
- Various materials depending on which method the groups choose for building their pyramids.

Directions:

1. Distribute the five NOBILITY, PRIESTS, SCRIBES/GOVERNMENT WORKERS, ARTISANS/SKILLED WORKERS, and FARMERS/LABORERS essays, one class of society to each nome. Then have all nobles meet together, all priests, all artisans, all farmers, etc. in new social ranking groups. (You should have one essay on nobles for however many nobles you have in your class, etc.)

2. Tell the new student groups they are going to build a pyramid of accomplishment for the level of society their group is researching. The only restriction is that they must build a pyramidal project. They could build a three-dimensional "brick" pyramid to sit on a table top with pictures or carvings on the sides; they could build a hanging mobile in the shape of a pyramid; they could fold paper into four pyramid sections and make a diorama inside each one. Let them use their imagination. That is, let them "lay the foundation in their hearts."

3. Remind the students that no matter how they show their level of society, it is imperative that they glorify the contributions of their level to the ancient Egyptian society.

... it is imperative that they glorify
the contributions of their level
to the ancient Egyptian society...

DAILY DIRECTIONS - 4

DAY 5: PRESENTING AND JUDGING OF THE PYRAMIDS

Teaching Tip

This pyramid scoring activity actually results in all nōmes receiving the same number of points; however, students working in separate socio-economic groups will appreciate evaluating groups other than their own. Certain students, of course, will receive satisfaction because their groups' evaluation is higher than other groups' evaluations.

■ Materials:

- PYRAMID SCORING SHEETS

■ Directions:

1. When the groups finish their projects, have them present their projects to the class. This is the student-teaching-student time.

2. After the groups present their projects to the rest of EGYPT, pass out the PYRAMID SCORING SHEETS. Call attention to the scoring directions given at the top of the handout.

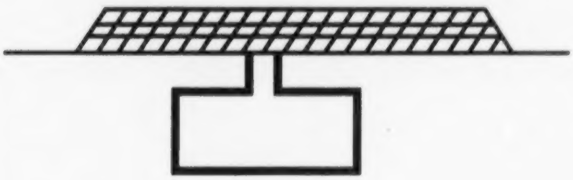
3. As a final assignment, you might want to have students write a short essay on the interdependency of all the levels of Egyptian society. They could explain these levels and then argue which levels were most vital to the continuation of Egypt as a great civilization.

> *The level of society which*
> *contributed most to the continuation*
> *of Egyptian society was …*

PYRAMIDS - 1

■ Pyramids symbolize Egypt

Pyramid tombs symbolize Egypt to most of us, yet ancient Egyptians did not start out building pyramids for their dead. The earliest Egyptian tombs were burial mounds. A simple grave was covered with a heap of gravel to protect it and mark the spot in the shifting desert sands. Later, kings and high workers were buried in *mastabas*, rectangular buildings made of sun-dried mud bricks. Some mastabas had sand mounds overlaid with bricks covering the burial chamber.



■ Idea of a pyramid

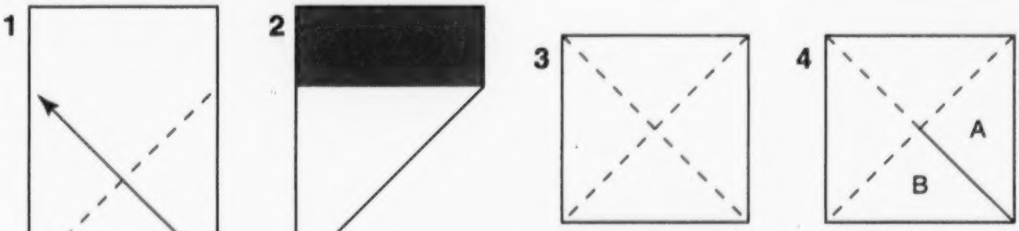
The pyramid was meant to re-create the top of the benben stone, the mound that emerged out of the watery chaos of Nun at the beginning of time. The shape of the pyramid was designed to help the dead pharaoh achieve eternal life because it represented the rays of the sun slanting down to the earth.

■ Where and how to build a pyramid

Pyramids were built on the western side of the Nile because the Egyptians believed that the "Land of the Dead" was in the west and that when the pharaoh died, he would mount to heaven on the sun's rays and travel into the west with the sun. A pyramid's sides had to face exactly north and south. To do this without a compass, the surveyor built a circular wall on the leveled site. At night he marked the place on the wall where a star rose in the sky. He then waited until the star set and drew another line on the wall. The surveyor would then draw a line from both of his wall marks to the center of the circle. By bisecting this angle, he found true north.

■ Pyramid construction

A pyramid required careful planning. First a site had to be chosen high enough above the flood plain so water would not inundate the tomb, yet it had to be close to the river because the stones would arrive by boat from the quarries. Workers made a level base for the pyramid by cutting channels over the entire area of the site and then partly filling them with water. A uniform level could then be marked as shown by the water. The water was drained away, the spaces between the trenches were cut down to the mark, and the trenches were filled with stone.

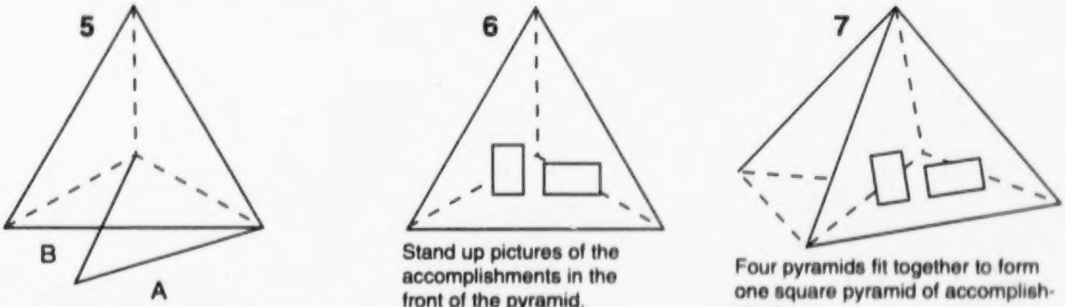


1 Fold up to the other side.

2 Cut off gray part.

3 Open up square and fold the other way diagonally.

4 Cut on diagonal to center



5 Fold flap A under flap B.

6 Stand up pictures of the accomplishments in the front of the pyramid.

7 Four pyramids fit together to form one square pyramid of accomplishments.

FOLDED PAPER PYRAMID DIORAMA

One possible way to present the project.

PYRAMIDS - 2

Stones

The inside of the pyramid was made of limestone quarried in Giza. The better quality limestone for the outside coating came from Tura, on the east bank. Granite was too hard to be cut with the copper tools used for cutting limestone. Instead, balls of a hard rock called dolerite were used to bash holes for the insertion of small wedges, which were used to force the stones to split. Stoneworkers, called quarrymen, worked in gangs. So that a gang's work could be checked, they painted their gang's name on the stones they had cut before these stones were taken from the quarry. Names such as "Boat Gang" and "Enduring Gang" have been found on pyramid stones.

Construction crews

A standing work force of craftsmen and laborers was at the site of the pyramid. The finest sculptors, masons, engineers, and countless workers spent years building each pyramid. Although laborers who dragged the stones were not slaves, every year during the three months when the Nile flooded, all field workers were sent on national service to help with the construction work. Some laborers were convicts or prisoners of war, but most were ordinary peasant farmers who worked to pay their taxes or to earn income during the inundation. The workers were paid in food and supplies from the temples. Every day water was brought in by donkey; fresh fish, vegetables, and bread were delivered, and washermen came to collect the laundry to take to the river.

Workers' desire for an afterlife

Many workers believed that if they helped their king get to heaven, he would look after them in the next world. Adzes, axes, chisels, hard rocks, mason mallets, butterfly clamps, knives, blades, hammers, vertical plumb lines, and saws were some of the tools left in pyramids. The workers were not forgetful; they had left tools for their spirits to use after they died.

Handling the stones

One theory on how stones were raised to the height of the pyramid was the use of one long supply ramp. As the pyramid grew higher, the ramp became higher and longer. A problem with this theory is the ramp would have to have been exceedingly long to build a pyramid the size of the Great Pyramid. Another theory is that there were separate ramps up the sides of the pyramid. This situation, however, would make measurement of the sides difficult. Regardless of how the ramps were arranged, experts agree the stones were dragged into position up ramps on sledges (sleds) by manpower. (There were plenty of workers to use, while an ox was too valuable to risk at this labor!) Milk or water was poured around the sledges to help them slide.

Other interesting facts

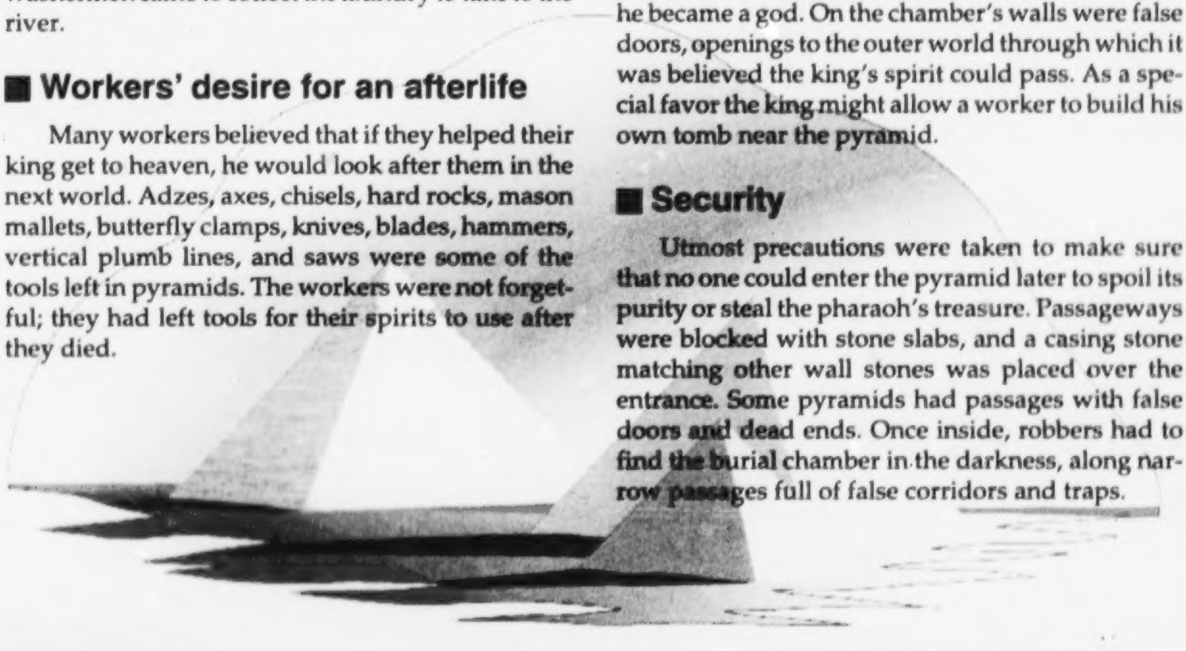
The top of the pyramid was a great square platform ready to receive the next layer of stones. Once the pyramidal capstone was in place, the ramp was dismantled. The workers would polish the sides of the pyramid as they went. The last job was to cover the causeway. The roofed causeway, carved with scenes from the king's life, led to the temple at the foot of the pyramid. This is where the priests made daily offerings to feed the king's spirit.

Burial chamber

The walls were covered with carved descriptions of the changes the king would go through until he became a god. On the chamber's walls were false doors, openings to the outer world through which it was believed the king's spirit could pass. As a special favor the king might allow a worker to build his own tomb near the pyramid.

Security

Utmost precautions were taken to make sure that no one could enter the pyramid later to spoil its purity or steal the pharaoh's treasure. Passageways were blocked with stone slabs, and a casing stone matching other wall stones was placed over the entrance. Some pyramids had passages with false doors and dead ends. Once inside, robbers had to find the burial chamber in the darkness, along narrow passages full of false corridors and traps.



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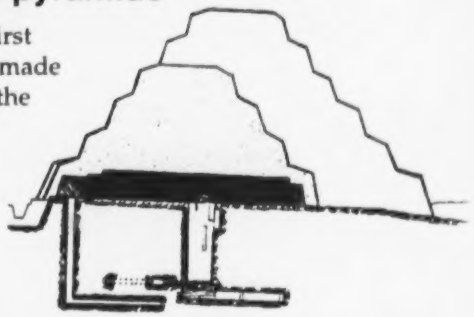
PYRAMIDS - 3

Costs

The pharaoh's expenses in raising a pyramid did not end when the building was finished; he also had to provide an income for the priests of his mortuary temple to safeguard his tomb for eternity. This expense likely explains why, in less prosperous times, pharaohs stopped building pyramids or else made smaller ones.

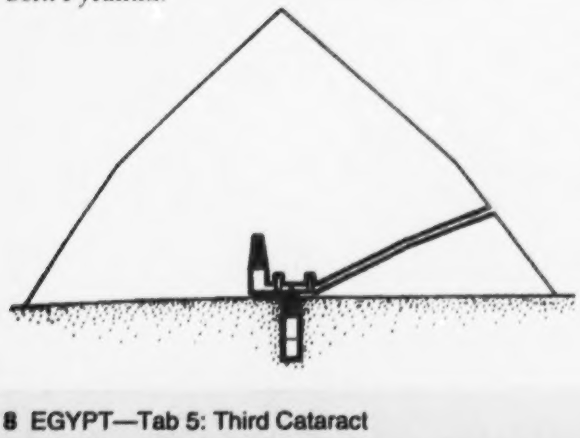
Step pyramids



The first pyramid made of stone, the oldest stone building in the world, was the Step Pyramid built for King Zoser around 2680 B.C. Rising in six stages, it represented a gigantic stairway for the king to climb to join the sun god's boat sailing across the sky. It was designed by the architect Imhotep, who later became a god.

Sloping side pyramids

Some later kings had step pyramids, too, but during the reign of King Sneferu the first pyramid with sloping sides was built. The first attempt at a true pyramid was the Bent Pyramid at Dasher (2589 B.C.) in the necropolis at Memphis. When the pyramid was partly built, the angle of the sides was sharply reduced, perhaps to prevent it from collapsing, giving the edifice a "bent" look. The Red Pyramid in the Memphis necropolis, the first really structurally true pyramid, was built with its sides at the angle of the upper part of the Bent Pyramid.

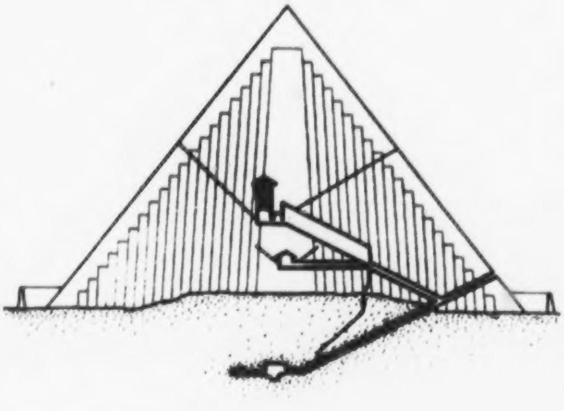


The pyramids of Giza

The Giza plateau is home to the most famous pyramids of all. One is the Great Pyramid of King Khufu, whom the Greeks called Cheops (kee-ops). This pyramid was built around 2550 B.C. The second is the pyramid of King Khafra, which was built 70 years later, and the third, the smallest of the three pyramids made for pharaoh Menkaura, was built around 2490 B.C. We know from hieroglyphs on the pyramid walls that the ancient Egyptians likened their gods to the stars. Some scientists think that the arrangement of the three Great Pyramids on Earth matches Orion's belt in the sky. The buildings are placed in a line with the smaller one slightly to the left, just as the three stars in the constellation are aligned.

The Great Pyramid

This huge pyramid probably took about 20 years to build. At its peak it was 418 ft. tall (which is taller than a modern 40-story building), with a square base 756 feet on a side. It was made of about 2,300,000 blocks of solid limestone, each weighing 2.5 tons on average, the weight of two medium size cars. Some stones weighed up to 15 tons, the weight of five elephants. Even with stones this massive, building measurements on the pyramids were very precise. The stone slabs on the outside of the Great Pyramid of King Khufu fit so snugly side by side that a hair cannot be pushed into the joints between them. This construction was accomplished by men using no iron tools, pulleys, or other machinery, only levers and manpower to get the stones into place.



PYRAMIDS - 4

■ More pyramids

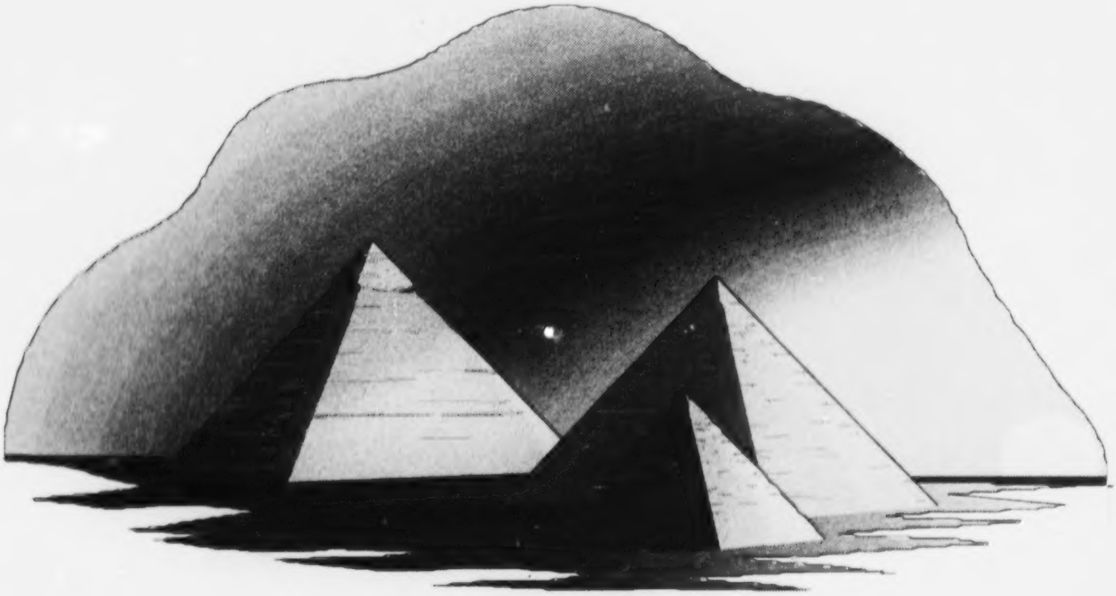
More than 80 pyramids exist in Egypt today, and about 100 more are situated farther south in Sudan. All were built as resting places for Pharaohs throughout eternity. Despite their hidden entrances sealed with huge blocks of stone, these tombs were looted in ancient times. Looters stole eternal life as well as gold from the long dead residents. By around 1600 B.C., most pyramids had been robbed of their precious contents. Perhaps for this is reason Egyptian pharaohs ceased building pyramids around 1500 B.C. and started hiding their tombs in the desolate Valley of the Kings near Thebes. Sixty-three tombs have been found there. Unfortunately, even these hidden tombs have been robbed.

■ Wonders of the world

These magnificent structures are without question one of the great wonders of the world. Exactly how they were built and exactly what they contained will never be known. They remain some of the most fascinating mysteries for all Egyptian history students. You now will get your chance to replicate them—in model form, of course.

■ Nome Assignment:

1. You are going to build a pyramid of accomplishment for the level of society your group is researching. The only restriction is that you must build a pyramidal project… "laying the foundation in your hearts." You might build a three-dimensional "brick" pyramid to sit on a table top with pictures or carvings on the sides. You might build a hanging mobile in the shape of a pyramid. You might fold paper into 4 pyramid sections and make a diorama inside each one.
2. No matter how you show your level of society, you must glorify the contributions of your level to ancient Egyptian society as a whole.
3. When you finish your project, your nome members will become teachers, presenting what you have learned to the rest of the nomes. Your presentation must help the rest of EGYPT decide which levels of society were most vital to the continuation of Egypt as a great civilization.



PYRAMID SCORING SHEET

■ Assignment:

Follow the rules below while filling out this sheet. The names of the groups making the pyramid presentations appear at the head of the five columns.

1. Draw a vertical line down through the column representing your socio-economic group (e.g., the **Nobles**). No group will be allowed to evaluate itself.

2. While ranking each group's presentation, consider the four questions below:

- How well does the **construction** represent the ancient pyramids?
- How faithfully does the **art work** represent ancient Egypt?
- How well does the group show their socio-economic **level's contributions**?
- How **polished** was the group's **presentation** to the class?

3. Total the points you awarded each group except for your own group.

4. Give this PYRAMID SCORING SHEET to the scribes, who will check your calculations.

5. All nomes will receive the same amount of Nile Travel Points, an average of the total of all groups' work.

Possible Points	**Nobles**	**Priests**	**Scribes**	**Artisans**	**Farmers/ Laborers**
Construction (1 - 5)					
Art Work (1 - 5)					
Promotion of Social Level (1 - 5)					
Presentation (1 - 5)					
TOTAL (1 - 20)					

NOBILITY - 1

Introduction

Ancient Egyptian society was shaped somewhat like a pyramid. The pharaoh was the capstone, the direct link to the heavens from the earth. His family and the rest of the nobility were just under him.

Meaning of Pharaoh

The word pharaoh comes from the Egyptian word meaning "Great House," and it originally referred to the palace, rather than the person. To the ancient Egyptians, the pharaoh was a living god, the son of Ra and whoever the chief queen of Egypt was at the time. After the Old Kingdom, although still considered divine, the pharaohs were seen more as protectors of their people. By the New Kingdom, their role as military leader and empire builder was emphasized. The pharaoh in Egypt was the political and religious head of state, the keeper of maat. Right and wrong were defined as "what the Pharaoh approves of" and "what the pharaoh disapproves of."

Women pharaohs

Neith Aqert in the Sixth Dynasty, Sobek-Nefrura in the 12th Dynasty, Hatshepsut during the New Kingdom, Cleopatra at the end of the Ptolemaic Period, these four were all female rulers of Egypt. Hatshepsut was the first to use the male term "pharaoh." Statues of Queen Tiye, wife of Amenhotep III, are equal in size to her pharaoh—a sign of equality of power or importance. Nefertiti was worshipped as a goddess and was shown wearing different crowns of the pharaoh.

A pharaoh's morning

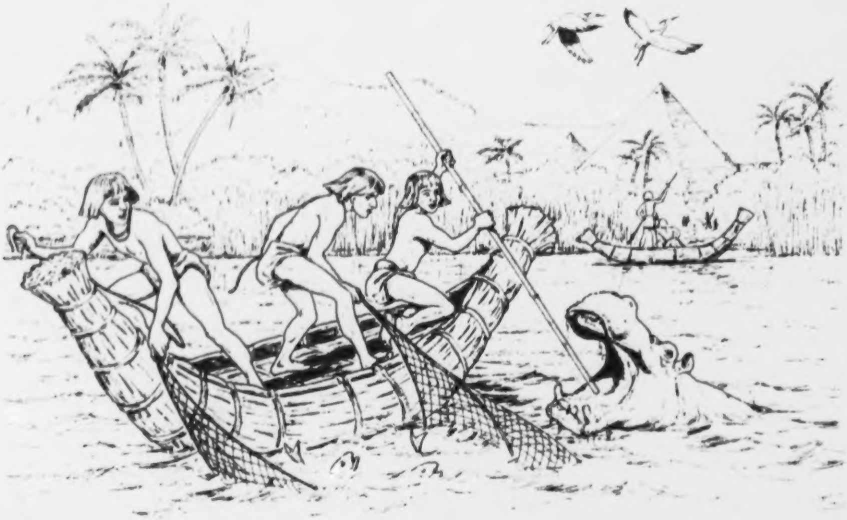
The pharaoh's day began with reading letters brought in by his scribe and then dictating replies. Then he would be bathed by standing on a flat stone tray that emptied into an underground waste jar while servants poured water over him. His barber would shave him with a bronze or copper razor, and his manicurist would trim and clean his nails. Dark eyeliner of kohl would be applied. Afterwards, he would be dressed while watched over by The Master of Secrets of The Royal Robing Room. Everything he wore was created only for him and had symbolic meaning, including his *shendyt*, the special kilt he wore, and his nemes headdress, a khat with extensions over the chest. The Master of Secrets knew where each garment and piece of jewelry should be placed—according to the myths.

Official duties

Once dressed, the pharaoh would listen to his vizier report on important happenings in the kingdom, hear petitions from his people, and rule on legal matters. He might receive foreign dignitaries or trade representatives. Often he performed rituals offering food and drink to the gods to ensure the continued well-being of his kingdom.

Recreation

Pharaoh would hunt in the desert for gazelle and antelope, practice archery, and drive his chariot. Since hunting desert animals contributed little to the Egyptian economy, the activity became the sport of the rich. On the walls of his tomb, Tutankhamen was shown hunting hippopotami with harpoons. Considering the danger that hippos posed to boats on the Nile, hippo hunting was probably a necessary task rather than a sport, and the pharaoh was fulfilling his duties as protector of his people.



NOBILITY - 2

Royal family

The pharaoh had many wives, including foreign princesses sent as wives to consolidate alliances and treaties. The chief wife was usually the pharaoh's sister, to keep the bloodline of Ra pure. The women of the royal family played the role of goddesses in some religious rituals. The mother of the ruling king had great influence in the palace. Some royal women ruled as regents on behalf of their young sons.

Royal palace

Built of whitewashed mud brick and wood, the palace contained huge reception rooms with tiled floors, private rooms for the pharaoh and his chief wife, harems, kitchens, and gardens, as well as storerooms. Since there were no banks, everyone, even the pharaoh, stored their wealth in their homes, ready to trade with others when new items were needed.

Homes of wealthy people

The private rooms of the palace and the homes of the wealthy were much alike. Built of plastered mud brick, with a flat roof, they were enclosed by a wall that sheltered a private garden shaded by trees and vines, and filled with herbs, flowers and a pool teeming with ornamental fish. The rooms included an entrance room, living room, chapel, dressing room, bedrooms, and a bathroom. The bathroom would include a wooden toilet stool over a pot of sand, as well as the shower with its flat stone tray that emptied into an underground waste jar. The walls of the private rooms were decorated with scenes of the family together or with papyrus marshes and their wildlife.

Household furnishings

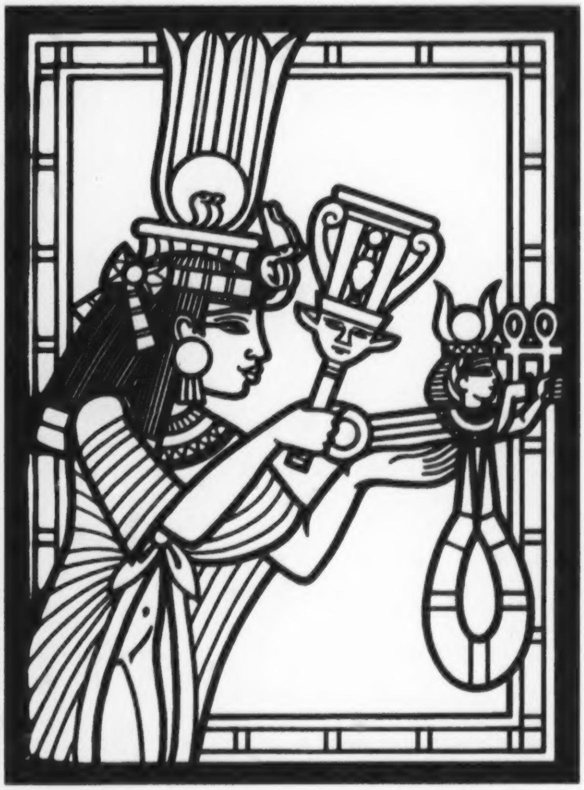
Rich Egyptians appreciated beautiful objects of daily use, especially toilet articles such as combs, ointment spoons (often in the form of a musician, a servant carrying a large jar on his shoulders, or a swimming girl), kohl-containers (for eye makeup), vases, and mirrors (made of polished copper or bronze, usually circular, with a decorative handle).

Life as a nobleman

Life as a noble was one of ritual, responsibility, leisure, and good food. The nobles surrounded themselves with elegant furniture: chairs, stools, beds, chests and boxes; and with fine clothes, music, singing and dancing. The nobleman's creed was, "If a nobleman has abundance, he may act as pleases him or do nothing if it pleases him. A nobleman by reaching out his hand can do what others cannot. The only rule he must follow is to allow bread to all."

Life as a noblewoman

Early tomb paintings indicate that a noblewoman was normally expected to supervise and manage the household, doing no work herself. She was sometimes shown with her husband as he watched scenes of work, but she was more often shown when offerings were presented to the couple. Simply but elegantly dressed, the wife or mother was shown sitting at leisure with her husband at a table of offerings. Her skin was a pale yellow in contrast to her husband's sun-darkened tone. The most common form of address for a woman was, "Mistress of the House," a term of respect much like the modern "Mrs."



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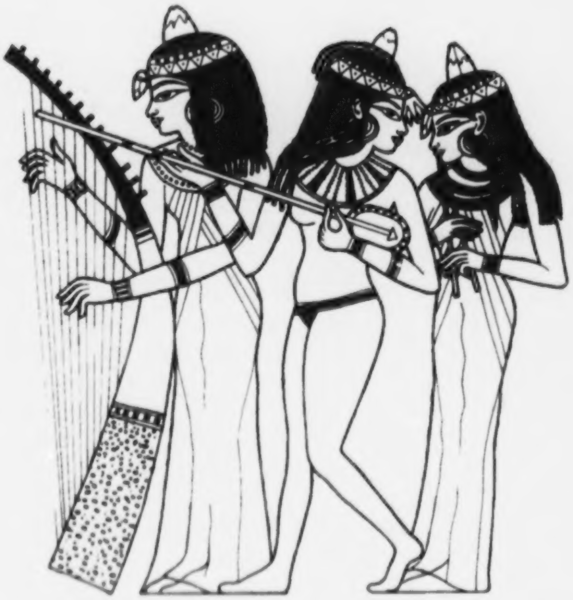
NOBILITY - 3

Women in ancient Egypt

The position of women in ancient Egyptian society was better than in many other cultures. Women could own and manage property. They had many legal rights, including the right to speak for themselves in legal matters. If couples divorced, the wife could claim part of the property of her ex-husband for herself and her children. Noblewomen were more likely to be educated than those of the lower classes. Tomb paintings often showed them with a scribe's palette and kit bag beneath their chair. However, they usually did not hold important administrative positions, except some priestly ones. Finally, except for a few members of the royal family, women had little official political power.

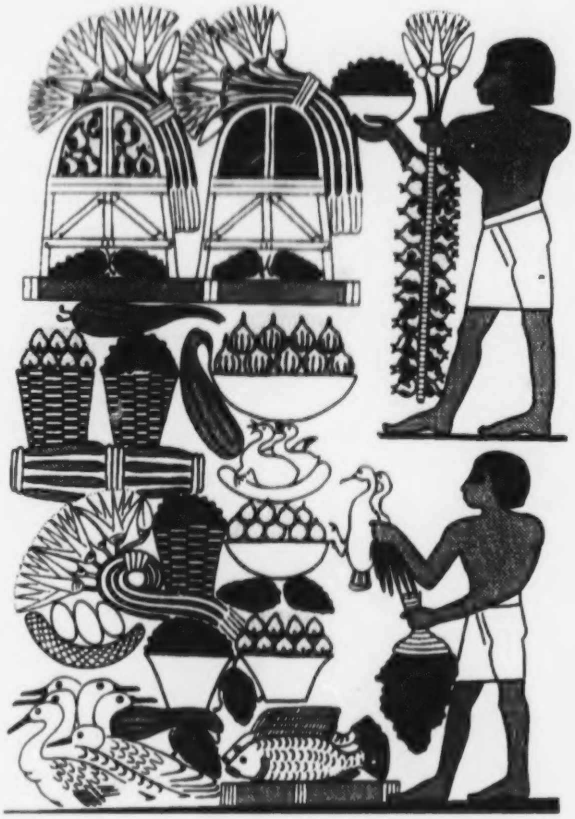


Entertainment

Egyptians loved good food and company. Every large house had a living room in which to entertain friends. Oil lamps with flax wicks would illuminate the rooms. Guests would be greeted at the doorway by servant girls offering garlands of flowers and lotus blooms.

Music

The nobles enjoyed music everywhere: at banquets, temples, religious festivals and as entertainment at home on a peaceful evening. A number of musical instruments were known from the earliest times, and many of them have been found in excavations. Wind instruments including the flute, double clarinet, double oboe and trumpet were common in Egypt, as were stringed instruments including various types of harps, lutes, and lyres. The tambourine and drum, sistra and clappers–a kind of castanet–were used as percussion instruments in rituals and as entertainment at banquets. It seems they did not participate actively in dances; rather they seem to have mainly watched dancing displays.



Food

Everybody loved garlic and onions. Written records mention 17 beer varieties and many kinds of bread and cake. Food was usually plentiful. The wealthy drank wine and ate goose, roast beef, pomegranates, and figs. After a hunt, there might be tasty hare or gazelle meat.

PRIESTS - 1

Introduction

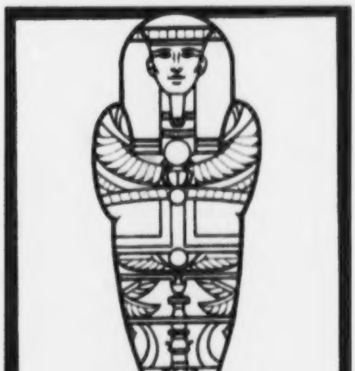
Ancient Egyptian society was shaped somewhat like a pyramid. The pharaoh with his family and other nobles were at the top, then came the priests in importance. Although Pharaoh and the gods ruled all of Egypt, Egyptians relied on priests to make offerings and hold ceremonies, rituals and festivals at the will of Pharaoh and the gods. Priests were also in charge of educating the young to become scribes. The Chief Priest of the most important god in the Kingdom was one of the most influential men in Egypt, closely watched by Pharaoh so that he did not acquire too much power.

Local gods became national gods

When a pharaoh chose a particular city as his capital, the god of that city became the most important god in the kingdom, but not usually to the exclusion of all the other local gods. Akhenaten made a huge mistake when he decreed that no other god was to be worshipped; he even tore down some temples of the other gods, because citizens wanted to worship their local gods along with the pharaoh's choice. Akhenaten was thus accused of blasphemy.

Honoring local gods

Every town or city had a temple dedicated to the local god or gods. Each day throughout Egypt the same ceremony was performed at dawn. After purifying themselves in a ritual bath, about 15 priests would go across an open courtyard into the temple. In the temple the highest ranking priest would break the clay seal placed on the door of the inner sanctuary the day before and open the doors just as the rays of the sun appeared over the horizon. The priest would purify the air with incense, then take the god down from its shrine, wash it, dress it and feed it. Afterward the god would be returned to its shrine, the door would be sealed again, and the priest would leave, erasing his footprints as he left.



Priests in temples

Only priests high enough in rank to assist in the morning care of the god or to enter the inner sanctuary worked full time for the god or gods. Priests in the temples lived a strict life, shaved their entire bodies (even eyelashes and eyebrows!), kept very clean (taking at least four baths a day), and stayed away from women. They were not allowed to wear wool or leather, which were considered unclean in the eyes of the gods. However, priests would wear skins of certain animals as outer garments when performing particular rituals.

Priests not in temples

Priests of lower rank specialized as astrologers, scholars, singers, scribes, musicians, overseers of temple artisans, bearers of sacred objects, or readers of sacred texts; they were allowed to marry. They lived within the temple, observing the same strict life style, one month out of every four. Their sons became priests. Women served as part-time priestesses and occasionally performed the same rituals as the men.

Festival days

Some days were special festival days when the priests would parade the gods in full regalia. The festivals were considered entertainment for the gods as well as the people.

Priests and the afterlife

Every Egyptian wished to live forever in the "Field of Reeds." Only priests could perform the proper rituals. Paying for the services of the priests was a necessary expense of preparing for the afterlife. In the Old Kingdom, relatives and descendants performed most care of the dead, but gradually that changed until priests performed all necessary rituals.

Embalming

One ritual prepared the body for burial. Since the ancient Egyptians believed that the two parts of the soul, the ba and the ka, would perish if unable to rest in the body, the decay of the body had to be prevented. The body was given to embalmers who dried it, preserved it, wrapped it, and then returned it to the relatives for burial. The priests were in charge of all that was done in "the Beautiful House" so that the deceased would survive to "live forever."

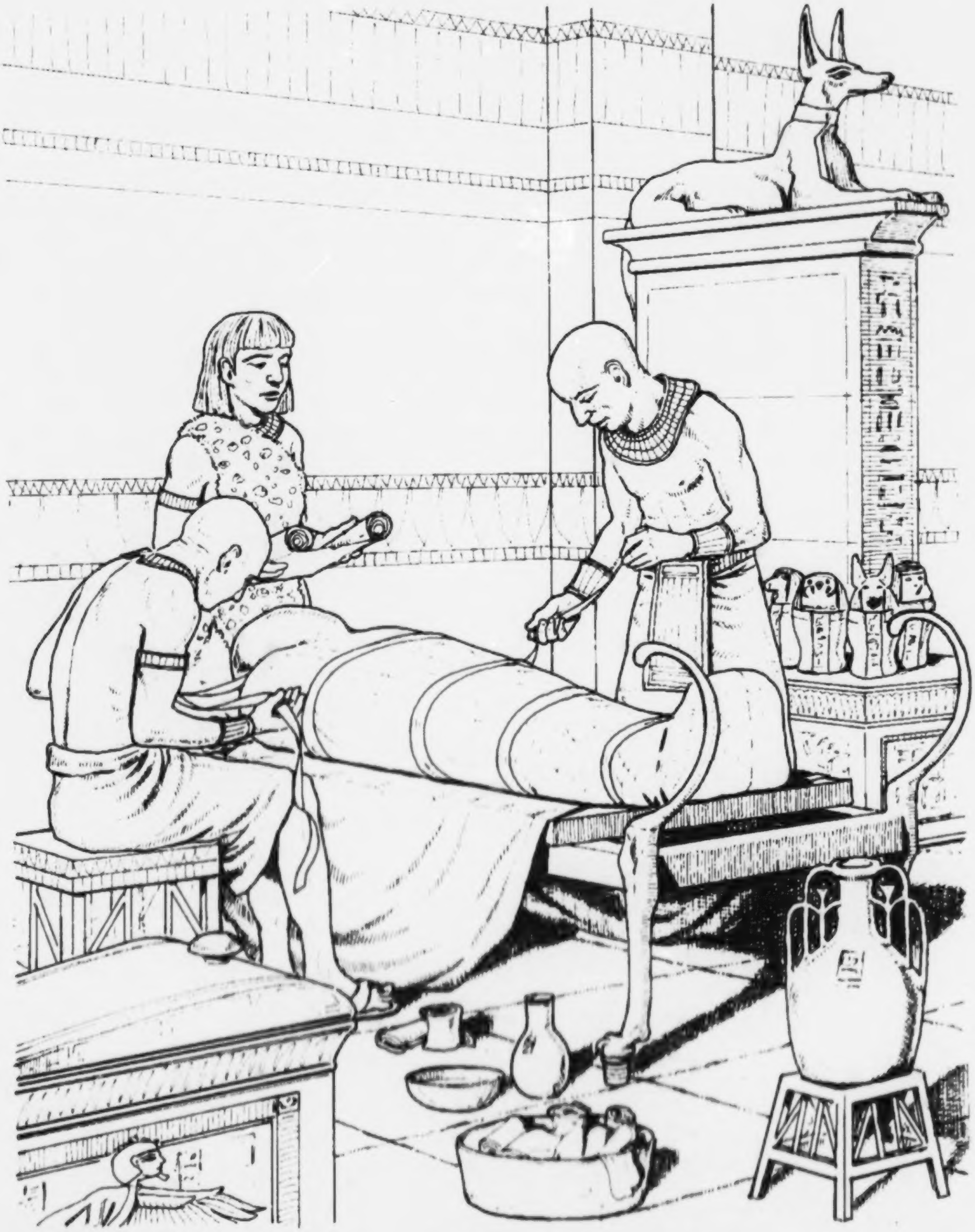
PRIESTS - 2

Food offerings

Another ritual was enticing the ka of the mummy to return from the underworld to be fed in the mortuary temple. The family offered food in a symbolic way and the priests kept the food as part of their pay. Food offered to the local god or gods also fed the priests.

Priestly service

The priests served the gods, the Pharaoh, and all Egypt. If the priests slighted the gods, disasters could strike everyone. When the gods and Pharaoh were pleased, life went smoothly for all. What was beloved was obedience to the will and rituals of the gods; what was hated was disobedience.



SCRIBES/GOVERNMENT WORKERS - 1

■ Introduction

Ancient Egyptian society was shaped somewhat like a pyramid. The pharaoh with his family and other nobles were at the top. Next came the priests, the scribes, and the government workers. Although Pharaoh and the gods ruled Egypt, Egyptian society would have collapsed without people to organize and record the will of Pharaoh and the gods.

■ The Vizier

The head of government workers, the Vizier or Chief Minister, organized taxation, supervised agriculture and irrigation systems, and represented the pharaoh in the law courts.

■ Royal court workers

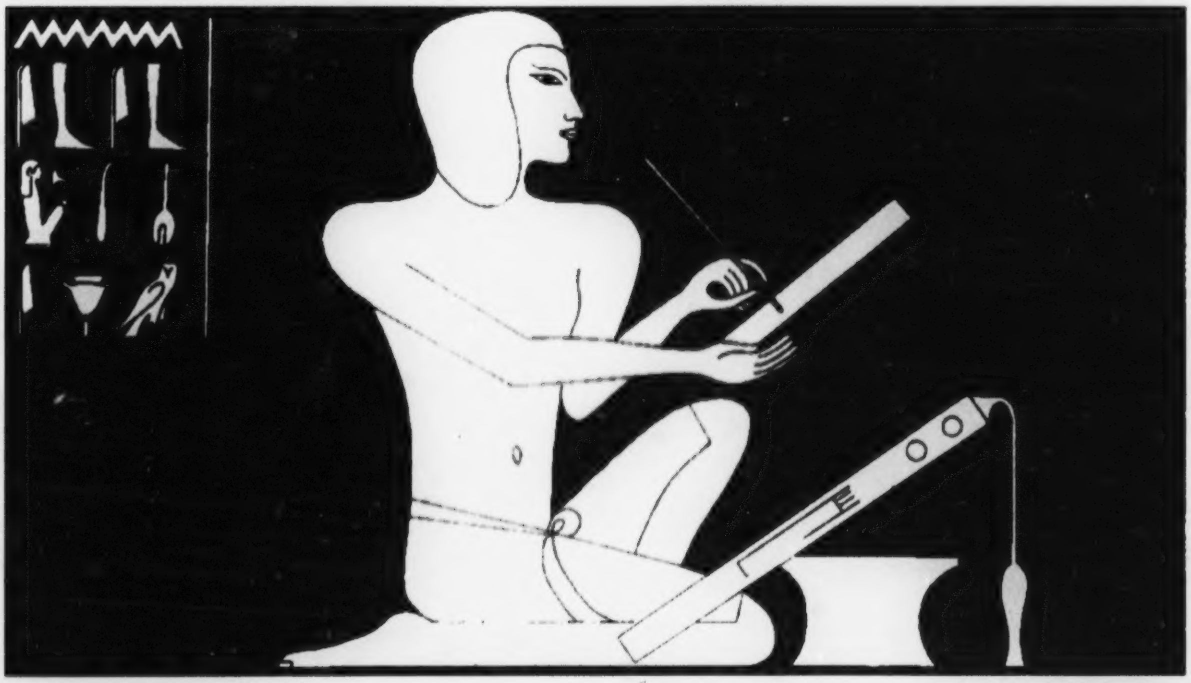
The main workers at court were the Overseer of the Treasury, the Master of Building Works, and the Head of the Law Courts. There was also the Chief of Irrigation, who watched over the kingdom's canal system, making sure it was in repair, and the Overseer of the Granaries who stored the harvest. Thousands of other workers and scribes worked for Pharaoh under the guidance of these senior workers. All scribes and workers were respected because they could read and write.

■ Local governors

Originally hereditary princes governed the towns, but they held too much power and were replaced with governors. The governors received their orders from the chief minister and were responsible for all supplies that came into a town.

■ Local workers

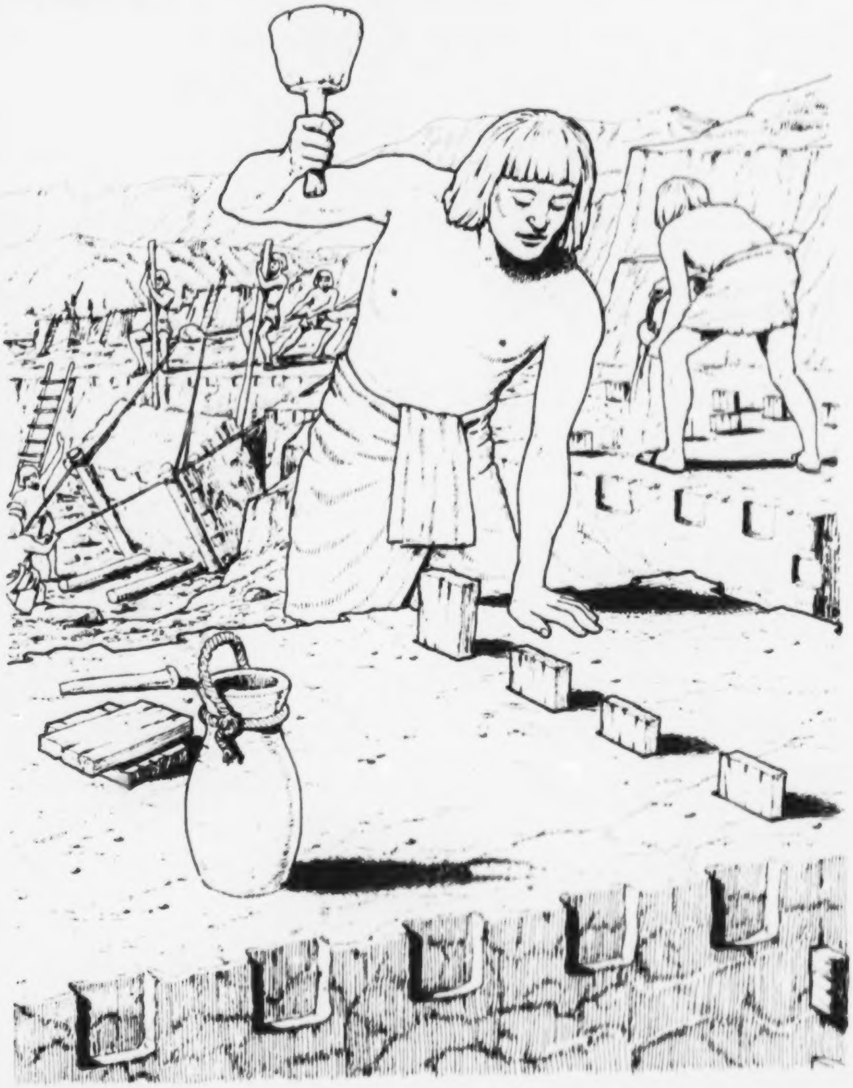
Each town also had a Head of the Legal Office, a Captain of the Guard, a Controller of Stores, and a Temple Superintendent. Scribal records show that Temple Superintendents earned 16 loaves of bread a day and eight jugs of beer. The warehouse foreman was responsible to give the artisans their tools and food each day. An official market attendant kept watch over the marketplace to maintain order and to watch out for thieves.



SCRIBES/GOVERNMENT WORKERS - 2

■ Official duties of scribes

With all these thousands of workers there was an incredible need for scribes to keep records of everything so that workers could report back to their superiors. In the larger temples scribes worked as archivists or as librarians. They kept the census, recorded tax assessments, measured the rise of the Nile, and maintained vast religious and governmental correspondence. They accompanied military expeditions and official government visits to the mines and quarries to record annual reports. Many important inscriptions and documents of the military exploits of the New Kingdom, especially the campaigns of Thutmose III and Ramesses III, were the work of scribes. Without the scribes and their careful records, Egypt as we know it could not have survived.



■ An honorable profession

Scribes enjoyed a high status in ancient Egyptian society, for very few people learned how to read and write. Scribes would tell their sons that to be a scribe "is greater than any other profession." Scribes were recruited from all classes of society; literacy and loyalty were the two basic qualifications. A scribe was a professional writer who recorded important events, and wrote legal documents, religious texts, letters, and bills. Scribes wrote on stone and papyrus, paper made from the papyrus plant. People paid scribes to write for them, and it was a fairly prosperous profession. The working conditions were certainly better than for metalworkers who were said to choke in the heat of their furnaces and weavers who had to work in cramped spaces. As one ancient Egyptian teacher wrote: "See, there is no job without a boss except for the scribe; he is the boss. If you know writing, it will serve you better than any other job." Scribes were exempt from taxes and national service during times of flood.

■ Summary

To be a scribe or a worker in Egyptian society was to be respected. All knew if a man abased himself serving a superior man, that was right conduct in the eyes of Ra. What was beloved was obedience; what was hated was disobedience; and a man should strive to satisfy those who depended upon him. Workers were cautioned not to take their position in society too much to heart. If a man were poor and became rich or even governor of the city, he should not be hard-hearted because of his position, for he had only what Ra had entrusted to him.

ARTISANS/SKILLED WORKERS - 1

■ Introduction

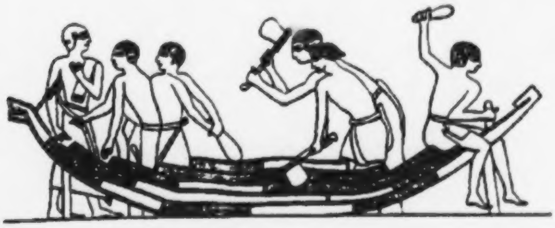
Ancient Egyptian society was shaped somewhat like a pyramid. The pharaoh was at the top with his family and other nobles just below him. Next came the priests, and then the scribes and government workers. Artisans and skilled workers made up the fourth level.

■ Art and immortality

Built to endure the ravages of time, the beautiful temples, tombs, and statues created by Egyptian craftsmen were intended to honor and make immortal their gods, kings and queens. Everyone in Egypt hoped to share in the immortality symbolized by the pharaoh's house. With enough wealth, anyone could build and furnish a tomb. An enormous number of artisans and skilled workers labored to create the buildings, the sculpture and paintings, the jewelry to adorn the dead and the living, even the furniture for the houses of the dead and the houses of the living. The tomb of a wealthy person might not be as elaborate as Pharaoh's, but it needed to recreate only the person's own life style.

■ Artisans and tombs

Important stages in the manufacture of objects by craftsmen are shown with great technical detail in tomb reliefs and paintings: a gold worker weighing gold; joiners adding final touches to wooden djed-signs (symbolizing endurance) for a shrine; boat-builders completing the hull of a large wooden broad; men with blowpipes busily smelting metal.



Other craftsmen often represented include sculptors (the making of statues was as much a craft as an art), carpenters, leather-workers, potters, makers of stone vessels, rope-makers, and brick-makers. Because of their important role in providing meat offerings for the tomb, scenes and models of butchers are often seen.

■ Commerce and trade

Specialist craftsmen would sell goods at the open air market. Beads, jewelry, cosmetics, and even toys such as tops, board games, balls, and paddle dolls were offered.

■ Homes of artisans

The whitewashed mud-brick homes of the craftsmen in the town would be separate from those of the nobility and government workers. Some had as few as four rooms with a flat roof that served as a space for living, eating, and sleeping. Ordinary houses always had the same plan. Inside the front door was an entrance area leading to the living room, which had a low platform off to one side for eating and sleeping. Off to the side were one or two smaller rooms with the kitchen behind, sometimes roofed with branches to give shade, but at least partially open to let out smoke. Cooking was done over a fire built in a small depression in the kitchen floor. In larger towns, two and three story houses were built.

■ Rights of women

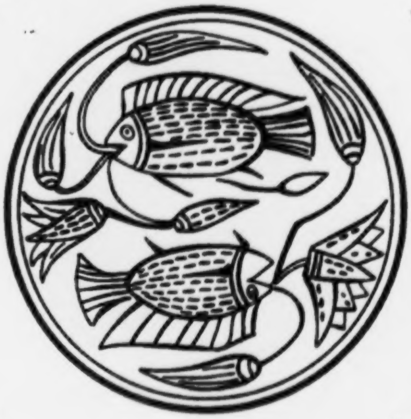
The position of women in ancient Egyptian society was better than in many other cultures. Women could own and manage property. They had many legal rights, including the right to speak for themselves in legal matters. If couples divorced, the wife could claim part of the property of her ex-husband for herself and her children.

■ Roles of women

We can observe women's role of women in tomb paintings or statue groups. The wife, or sometimes the mother of the tomb owner, simply but elegantly dressed, sat at leisure with her husband at a table of offerings. Her skin was a pale yellow in contrast to her husband's sun-darkened skin. She sometimes accompanied her husband as he watched scenes of work, but was more often she was shown when offerings were presented to the couple, a distinction that may show she was normally expected to stay at home. Women were often titled "Mistress of the House," a term of respect comparable to "Mrs." in modern times.

ARTISANS/SKILLED WORKERS - 2

Women at work



Girls and women were shown engaged in menial tasks, making bread and beer, spinning and weaving, activities probably conducted in the domestic quarters of the house or estate. A wealthy craftsman may have had to perform these tasks. Male servants washed the laundry in the river, protecting women from the constant threat from dangerous crocodiles. Preparing the flax for fine linen and finishing the cloth after it was woven for the wealthy was a task for specialist craftsmen. Weavers of the best linen were usually professionals as the looms were too large for small homes. Linen was valuable and often given as wages.

Food

Everybody loved garlic and onions. The wealthy drank wine and ate goose, roast beef, pomegranates, and figs. After a hunt, there might be tasty hare or gazelle meat. Poorer people lived on bread, beer, vegetables, and fish. Written records mention 17 varieties of beer and many kinds of bread and cake. Food was usually plentiful.

Summary

Without the craftsmen and artisans, much of the everyday activity of ancient Egypt as well as the quest for immortality would not have been possible. The craftsmen knew that it was important to satisfy those who depended upon them. All workers knew that what was beloved was obedience and that what was hated was disobedience. Their position in society was not a problem, for if a man abased himself serving a superior man, that was right conduct in the eyes of Ra. Their works have survived and triumphed over the passage of thousands of years. What could be a greater monument for artists and craftspeople?

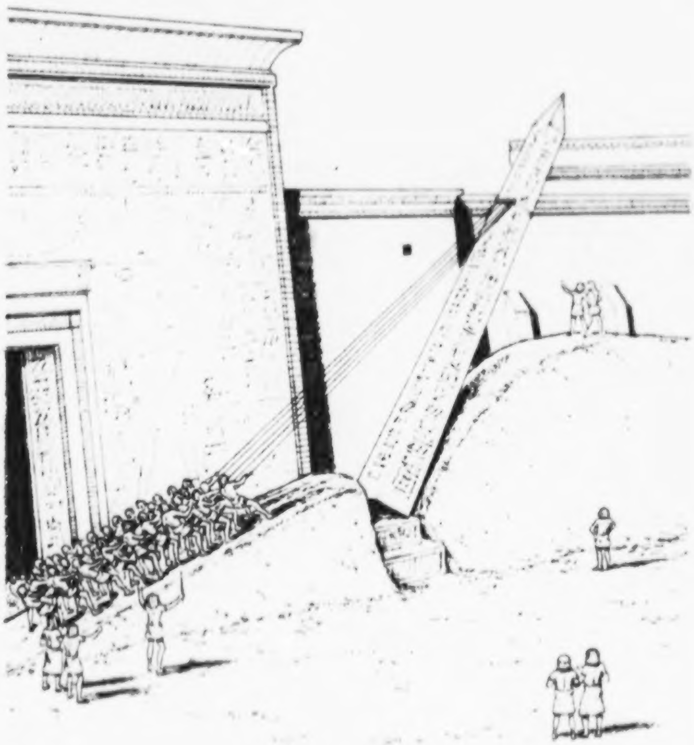
FARMERS/LABORERS - 1

■ Introduction

Ancient Egyptian society was shaped somewhat like a pyramid. The pharaoh was at the top with his family and other nobles just below him. Next came the priests, then the scribes and government workers, next the artisans and skilled workers, and at the bottom, supporting the whole, was the base of the pyramid, the farmers and herdsmen, fishermen, servants, and slaves.

■ Service for the pharaoh

During the flood season a certain number of farmers would be summoned by the pharaoh's workers to work on construction projects. The farmers could work to pay their taxes or get paid in food when food was not plentiful. The farmers were used for the heavy labor. After all, oxen were rare and very valuable, but there were lots of farmers!



■ Farm villages

Peasant farmers lived mostly in small villages built on mounds of high land safe from the floods, with a headman and council of elders to keep the peace. All peasants were "King's servants" bound to work on a particular estate, but they were allowed to rent or buy their own land and pass it on to their children. Most farmers were not wealthy enough to buy land; they rented small plots of land from noblemen. Farming families generally lived in one-story mud-brick houses, often with only one room. The house might be furnished with wooden stools, reed mats, and a few pottery jars to carry water and store food. Outside in the courtyard was the mud-brick beehive-shaped oven for baking bread, one of the staple foods of the Egyptians.

■ Farmers

Egyptian peasant farmers probably had a more comfortable life than farmers anywhere else in the ancient world. In the rich mud spread over the sandy fields by the Nile flood every year, the main crops of summer wheat, barley, and flax grew quickly and easily. Thus correct behavior dictated, "If a man has land to till, he must work the land given him by Ra rather than fill his mouth from that which belongs to his neighbor."

■ Farming as a family enterprise

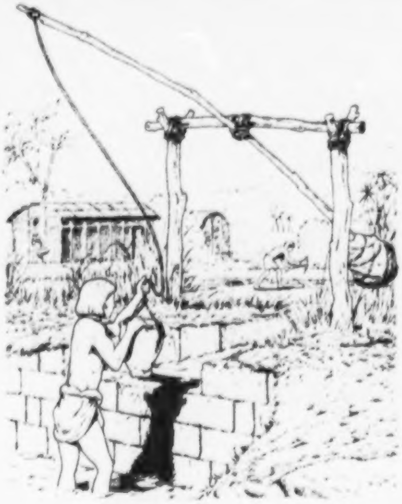
The family worked together to do most tasks on the farm, though donkeys and oxen were used for heavy work. Boys helped in the fields while learning how to farm. Girls helped their mothers grind grain, make meals, and weave cloth. During the harvest, all would gather in the crops and help thresh and winnow the grain.

■ Planting

As soon as the floodwaters went down and before the sun baked the earth too hard, farmers plowed their fields. Oxen were used to pull the plow, which was only a heavy forked stick. In earliest times the plow was attached to the oxen's horns, but later a shoulder yoke was developed that made plowing easier. Hoes were used to break up large clods of earth; then seeds were scattered on the soil. While the earth was still muddy, pigs or sheep would trample the seeds into the ground.

FARMERS/LABORERS - 2

■ Irrigation



Canals were dug to allow the Nile water to reach more fields. Digging and repairing the canals each year paid part of the tax the farmers owed to pharaoh. Each field was divided up into small squares by ditches. Water was lifted into these ditches by a *shaduf*. A shaduf consisted of a long pole balanced on top of a crossbar. On one end of the pole was a rope and a bucket; on the other end was a counterweight. Manually, the bucket was lowered into the water. When full, the counterweight swung it up onto the level of the ground.

■ Harvest time

Grain was cut with flint-bladed wooden sickles The monotony of the reapers' work was sometimes relieved by a flute player. The grain was taken to be threshed either with flails in human hands, or by the feet of oxen, donkeys, or sheep. Threshing separated the straw and husks from the grain. Then the separated grain was winnowed. Winnowing involved throwing the grain up into the air so the chaff would blow away.

■ Wine making

Grapevines were watered throughout the growing season. After picking, the grapes were crushed by men stomping on the grapes in a vat to extract the juice. The crushing was often accompanied by the rhythmical beating of resonant sticks, and the must (the remnants of the grapes) was strained by twisting a sack.

■ Herdsmen

Scenes showing the life of herdsmen include cows calving, suckling calves, or being milked; bulls fighting, cattle being fed, and goats browsing on trees or bushes. Inspections of cattle, goats, donkeys, sheep, and fowl (geese, ducks and pigeons) conducted by the owner of an estate are shown, during which all were counted and their numbers recorded. Herdsmen are shown cooking and eating, skinning a goat hung from a tree, and making mats, apparently their favorite pastime.

■ Peasant boys

During the flood season, the boys helped earn a living by fishing, fowling, harvesting papyrus, and making papyrus rafts in the marshes. Sometimes they would catch fish in nets, other times in baskets. Spearing fish and angling, both usually done from a small papyrus raft, were regarded as enjoyable pastimes.

■ Servants

Dozens of bakers and brewers were needed to feed everyone living and working on a large estate. Servant women and girls engaged in menial tasks: grinding wheat, making bread and beer, and spinning and weaving. These sedentary activities were probably conducted in the domestic quarters of a house or estate. One job women avoided was laundering clothes. Men were assigned to wash laundry in the river because of the constant threat from dangerous crocodiles along the river banks.

■ Slaves

Egyptians believed that the gods gave them their positions in society. Slaves captured in war had no rights at all. However, even slaves—foreigners from Asia and other lands sold into slavery or captured in wars—could rent and cultivate land. Slaves worked on temples or private estates and could be freed with a declaration by their owner in front of witnesses.

■ Food

Everybody loved garlic and onions. Poorer people lived on bread, beer, vegetables, and fish. Written records mention 17 varieties of beer and many kinds of bread and cake. Food was usually plentiful.

■ Summary

Being a farmer, a servant, or a slave was seen as honorable work, work that fulfilled a necessary place in society. "If a man abases himself serving a superior man, that is right conduct in the eyes of Ra."

INTRODUCTION

In this Cataract nome members develop and polish speeches based on their research of Famous Egyptians—and practice speaking with actions appropriate to their character. In addition, members create a box with a button so visitors can activate all ancient famous Egyptians. All of this preparation results in a WAX MUSEUM for their performances. Many individuals can be invited to tour the WAX MUSEUM to see and hear the famous Egyptians "come alive": students from other classes; other teachers and administrators; parents and PTA members, and members of the local media.

… develop and polish speeches based on their research of Famous Egyptians …

■ Setup Directions:

1. **Acquire the following materials:**

- a shoe box for each student
- wrapping paper or butcher paper to cover shoe boxes
- a lid off a two-liter bottle for each student
- paint (red spray paint recommended)
- voting booths or room dividers of some sort (optional)
- video camera or camcorder to tape the performances for later showings: Examples: to parents, at PTA, at Open House, to students at the end of the unit or year

Teaching Tip →

Since students do not get to see themselves perform, it will be quite exciting for them to see the tape. Consider asking a reliable parent to do this video taping for you as you will be busy directing traffic through the museum.

2. **Duplication**

- FAMOUS EGYPTIANS OF HISTORY AND MYTH (p. 6)—*1 per student*
- RESEARCH AND SPEECH GUIDE: FAMOUS EGYPTIANS (p. 7)—*1 per student*
- WAX MUSEUM DIRECTIONS (p. 8)—*1 per nome*
- WAX MUSEUM RULES (p. 9)—*1 for each nome plus one to post at the door of the WAX MUSEUM (You might also duplicate at least 1 for each visiting classroom.)*

DAILY DIRECTIONS - 1

DAY 1: SELECTING A FAMOUS EGYPTIAN

Teaching Tips

One way to assign these people and gods is to have the students do a little research and submit a request paragraph to you stating why they would like to be a certain character.

This is also a good time to set the date for their performance in First Cataract and have students write invitations to their parents and to other classes. Encourage them to include Egyptian art and hieroglyphics. If you wish to wait until closer to the performances, remember to include the rules for visitors to the "Wax Museum" in any invitation to another class.

■ Materials:

- FAMOUS EGYPTIANS OF HISTORY AND MYTH
- RESEARCH AND SPEECH GUIDE: FAMOUS EGYPTIANS

■ Directions:

1. Hand out the list of FAMOUS EGYPTIANS OF HISTORY AND MYTH. Students will need to select a person or god. They should do research on this person sufficient to re-create him or her down to mannerisms and dress. Explain to them that they will need to write and memorize a brief informative speech about their person or god.

   Also, explain that in the First Cataract, each nome will construct a small wax museum displaying each member in costume and that they will be required to repeat their speech and add representative mannerisms as though they were the wax Egyptian on display.

2. Hand out the RESEARCH AND SPEECH GUIDE: FAMOUS EGYPTIANS. Go over the parts carefully with the students to ensure understanding. Tell them that since they will have only one class hour to do research, they should plan on doing some research outside class.

DAY 2: RESEARCH DAY

■ Materials:

- FAMOUS EGYPTIANS OF HISTORY AND MYTH
- RESEARCH AND SPEECH GUIDE: FAMOUS EGYPTIANS

■ Directions:

1. Allow students in each nome to help one another complete their research, if necessary. Spend this hour helping them fill out the RESEARCH AND SPEECH GUIDE: FAMOUS EGYPTIANS.

DAY 3: PRACTICE SPEECH DAY

■ Materials:

- WAX MUSEUM DIRECTIONS

■ Directions:

1. Hand out the WAX MUSEUM DIRECTIONS. Explain that the next two practice days will prepare them for this assignment.

DAILY DIRECTIONS - 2

2. Tell students that though they may use their notes today, they must memorize their speech on their Famous Egyptian in time for the WAX MUSEUM practice tomorrow.

2. Students will need to figure out an action to be doing while saying their speech. It should be both simple and repetitive. Examples: Thoth, as god of the scribes, could be writing on papyrus. Nefertiti could be admiring her beauty in a mirror with the image of the sun on its back. Explain that they may move every part of their body except their feet, which must remain rooted to the floor.

3. Tell students that tomorrow they should bring to class their costumes and any other items that would enhance their character. Many of them will probably use their masks from the Fourth Cataract, but those who do not will want to bring in black eyeliner to outline their eyes. Have them use the Eye of Horus symbol as a model for the proper Egyptian shape. Stress that men as well as women used kohl around their eyes.

4. Students should practice their speech in combination with the actions they have planned.

5. Separate the nomes as much as possible and have members practice their speeches in front of their nomes only.

DAY 4: SET UP AND PRACTICE THE WAX MUSEUM

Teaching Tip →

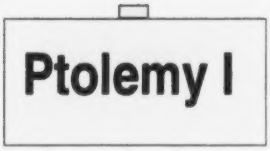
Spray the lids of the two liter bottles yourself with red spray paint beforehand.

■ Materials:

- WAX MUSEUM DIRECTIONS
- shoe boxes
- wrapping paper
- lids off two-liter bottles
- spray paint for bottle tops

■ Directions:

1. Have students cover the shoe boxes with paper. Using gold foil wrapping paper would be great, but another possibility is drawing Egyptian designs on butcher paper.



2. The button should be placed on the top of the wrapped box and glued securely so it will not fall off during the WAX MUSEUM'S operating times.

3. Tell students it is very important that the name of the famous Egyptian be put on the box so it can be easily read by visitors to the WAX MUSEUM.

4. Have the nomes create their sectional space—without putting up the walls.

5. Have the students assume positions in their nome section in round robin fashion so that the others can watch. Speech order: each noble; each administrator; each scribe; each artisan; and each laborer/farmer. Tell students that this is practice for the real WAX MUSEUM, which opens tomorrow.

Teaching Tips →

Students give these speeches rather rapidly; the purpose of this "practice period" is mainly to help students overcome their fear of performing.

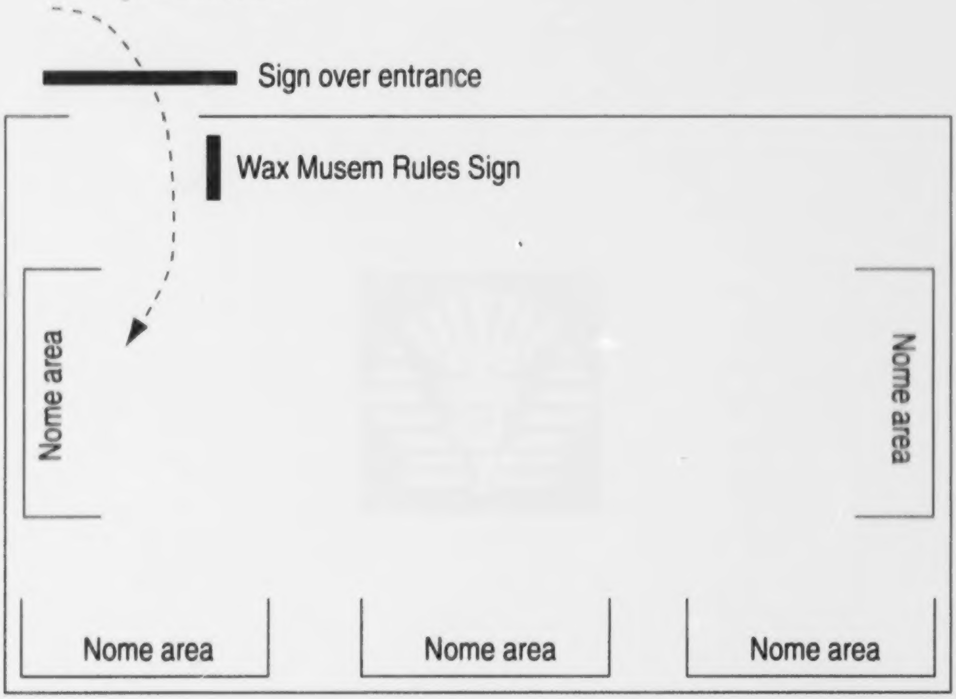
DAY 5: WAX MUSEUM DAY

Materials:

- WAX MUSEUM RULES ***Important***: *Be sure that teachers bringing students to your museum have copies of this sheet so that they can go over it with their students prior to their students entering the museum.*
- refrigerator boxes or some sort of divider between nome "sets"

Directions:

1. This is WAX MUSEUM Day. Make the setting as elaborate or as simple as you need to, depending on your available space, resources, and time. The directions here are for dramatic, full effect performances.



2. Study the example on the bottom of page 4 demonstrating how you might form your museum area in a classroom or auditorium. The best space for the WAX MUSEUM is in the auditorium or multipurpose room, as it will give you room to separate each Egyptian from all others. The wax Egyptians should be at least 10 feet apart to allow for speechmaking without either the performer or the visitor being distracted by another Egyptian.

Teaching Tips ⟶

Putting tape down on the floor in front of each Egyptian to delineate a "Museum ***NO TOUCH ZONE****" is an appropriate option.*

3. If you have room dividers, use them to divide the space to focus on each nome and its characters. Covering the dividers with paper and putting the nome creations from the Fourth Cataract on them will give an Egyptian flavor to the room. Another possibility, depending on the time available, is to create a backdrop on butcher paper for each character. The background could show a scene from the character's life or a general scene from Egypt.

4. If possible, turn off all the lights in the room except for spotlights on the Great Egyptians. ***Note****: The first impression visitors have as they walk into your museum is very important.*

5. When the button is pressed in front of each Egyptian, she/he will go into motion and move her/his body, but without moving feet, and speak her/his lines. The Egyptian figure's movements continue until the speech is done. Then the figure returns to the original frozen position.

6. If you have invited other classes, invite the youngest classes first so the statues will get practice time before their more critical audiences arrive.

#7 Important*: Post the WAX MUSEUM RULES in a prominent place. See the diagram on the bottom of the previous page.*

If you wish a more elaborate ***WAX MUSEUM RULES*** *poster, have an artistic student earn extra credit Nile Travel Points by designing something that is a true eye-catcher.*

You may wish to act as a ***"docent"*** *guide for the museum and/or have students and/or adult volunteers. If you have volunteers, make certain they can be available for the museum practice day.*

7. It is very important that the WAX MUSEUM RULES be clearly understood by visitors. Other classes' teachers should brief their students on them; therefore, make sure that visiting teachers have a copy of the MUSEUM RULES in advance.

8. It is possible to have 2 to 3 classes visiting the museum at a time if the visitors follow the rules. Enlist visiting teachers' help to supervise visitors' behavior.

9. Give your Egyptians a resting period of at least 15 minutes between shows. They will need time for a drink and for walking around. Even though they will be tired and excited, they will *love* giving their performances as wax figures.

FAMOUS EGYPTIANS OF HISTORY AND MYTH

ARCHAIC PERIOD

First Dynasty

- Menes (Narmer)

OLD KINGDOM PERIOD

Third Dynasty

- Zoser (Djoser)
- Imhotep

Fourth Dynasty

- Sneferu
- Khufu (Cheops)

Sixth Dynasty

- Pepy I or II

SECOND INTERMEDIATE PERIOD

15th Dynasty

- Hyksos warrior

NEW KINGDOM

18th Dynasty

- Thutmose III
- Hatshepsut
- Akhenaten
- Nefertiti
- Tutankhamon
- Horemheb
- Amenhotep (Vizier)
- Amenhotep III

19th Dynasty

- Ramesses II
- Nefertari

LATE PERIOD

25th Dynasty

- Piankhy
- Shabaka
- Taharqa

GODS

- Ra (Re)
- Isis
- Horus
- Osiris
- Anubis
- Bes
- Hathor
- Sekhmet
- Maat
- Sobek
- Thoth
- Ptah
- Bastet
- Nephthys
- Amon
- Mut
- Khons
- Aten

RESEARCH AND SPEECH GUIDE: FAMOUS EGYPTIANS

Nome Assignment:

On your own paper, take research notes and plan your speech.

1. **Research articles/books** Libraries have quantities of Egyptian information because so many people are interested in Egyptian civilization. Therefore, in your class library, school library, or community library, look for and find sources about the person or god you have chosen. **Note**: Your teacher also has a STUDENT RESOURCES GUIDE, which can help you. Finally, do not overlook new multi-media Egyptian information that is on computer CDs.

2. **The Four W's** Find basic information about your person or god's life:

   - **Who** is he/she?
   - **When** did he/she live?
   - **Where** did he/she live?
   - **What** did he/she do that was significant?

3. **Appearance** Find information about how your person or god looked. Then answer the two questions below.

   - **Physical Appearance**—How can I create appropriate face, hair, body posture, etc.?
   - **Dress**—How can I create appropriate clothing?

4. **Speech Guide:**

   a. **Imagine** yourself in front of your class while role playing this person or god who has just come to life.

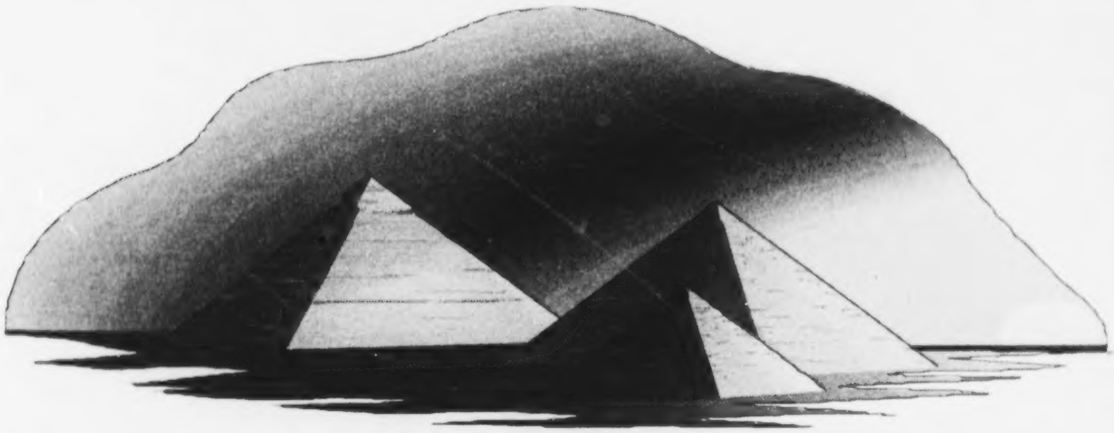
   b. Tell **who** you are, **when** you lived, **where** you lived, and **what** you did that was significant or important to Egyptian history.

   c. Using the research based on the above outline, **practice** telling your nome about yourself. Then **memorize** all your research details because you must speak without notes. Realize that you will have to "come alive" on demand while you are in the Wax Museum.

   d. Practice **mannerisms** you think your character might logically have had.

   e. Practice your performance for the WAX MUSEUM. (**Practice in front of a mirror** if you possibly can. **Remember**: You may not move your feet.) Ask nome members or your family members to respond to your role playing practice. They will give you suggestions to improve your performance.

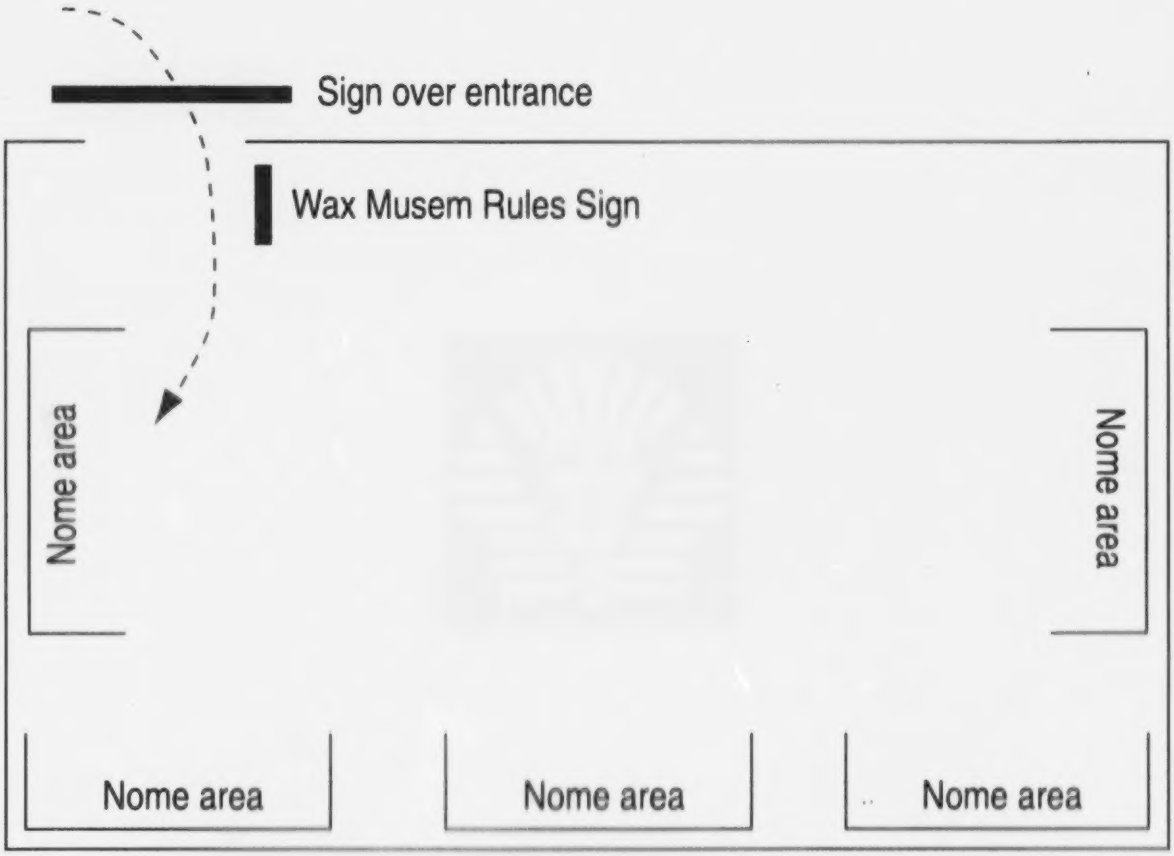
   f. **Dress like your Egyptian** as much as you possibly can. Of course, make up your face and hair as "Egyptian" as possible. Once more, request advice and suggestions from your nome members and your family members.



WAX MUSEUM DIRECTIONS

Nome Assignment:

1. Each nome will have its own section of a large WAX MUSEUM room—your classroom or the school gymnasium.
2. These sections will have to be formed using cardboard or some other material for walls. If no cardboard is available, move desks together in rows so that they become "walls."
3. Organize your space so that each member of your nome has a specific place to stand, kneel, or assume some other "frozen" position. Taping a spot on the floor in front of each person's space will help.
4. Your nome should decorate its walls or hangings with items produced during your travels down the Nile, in order to create an Egyptian "ambiance."
5. Each member should have a shoe box, appropriately decorated with a large button on top, placed in front of him or her. When a visitor pushes a button, the "wax statue" will come to life, speak about its life, and then fall silent, returning to its "frozen" position.
6. There will be one practice day before the actual museum opens.



Example of how you might arrange your **WAX MUSEUM**

WAX MUSEUM RULES

1. Walk around the museum either alone or in a group no larger than three.
2. Show your respect for the museum by speaking quietly to one another.
3. Do not touch the statues or in any way disturb them.
4. Be prepared to step back when you push a wax figure's box button. The statue will then "come to life."
5. Do not push the button for a replay. Please stay in front of the statue until it stops talking and "freezes" again.
6. Move quietly from one statue to the next. Do not speak to the statues. They are only wax.
7. If docents are available, ask them questions. (**Docents** are museum employees with knowledge of Egyptian history.) They may be able to answer your questions.

Thank you.

INTRODUCTION - 1

… the final cataract in the Nile River …

The First Cataract is the final cataract in the Nile River; it features a number of activities that can be run concurrently. The two main activities are 1-competing in two ancient Egyptian games, **Senet** and **Snake**; and 2-preparing a feast which features both Egyptian food and the crowning of the New Pharaoh.

Setup Directions:

Duplicate the following:

- FESTIVAL DIRECTIONS (p. 7)—*1 per student*
- EGYPTIAN FOOD (pp. 8-9)—*1 per student*
- SENET GAME RULES (p. 10)—*1 per student*
- SENET GAME BOARD (p. 11)—*1 per game center*
- SNAKE GAME RULES (p. 12)—*1 per student*
- SNAKE GAME BOARD (p. 13)—*1 per game center*
- SNAKE GAME CARDS (pp. 14-17)—*1 set per game center*
- FESTIVAL WINNER CARDS (p. 18)—*(Make enough for projected number of winners.)*
- GRAND VIZIER CERTIFICATE (p. 19)—*1*

Teaching Tips →

Nome members can be assigned to make the game boards and the pieces to be used for the play of the games. If you're short of time, you can reproduce the game boards and play-pieces yourself or assign the task to reliable students for extra credit.

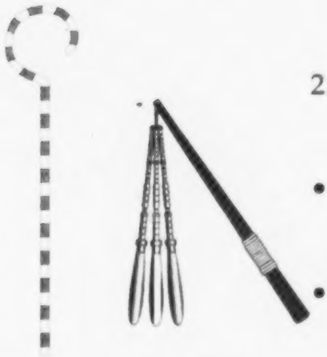
Materials:

1. Construct SENET and SNAKE GAME PIECES:

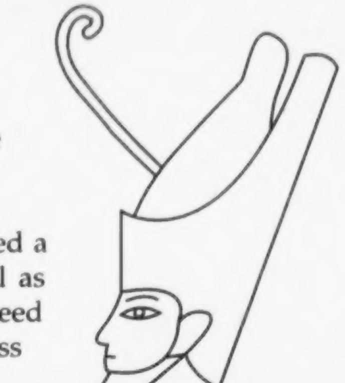
- For SENET, make throwing sticks out of four popsicle sticks or tongue depressors. *One side only* of each should be painted black or marked in some manner, perhaps with Egyptian designs or hieroglyphics (black permanent marker would work fine). In addition, you will need 10 small playing pieces—five of one color, five of another—for board play. (The Egyptians used thread spools painted white and black, but checkers work just as well though they will be red and black.)
- For SNAKE, each player needs three half inch circles that they can cut out or you can cut from construction paper of differing colors. You will also need to duplicate and cut apart the SNAKE CARDS. You may want to laminate these cards for permanent use.

2. Construct the symbols of power for the New Pharaoh who will be crowned during the final ceremony.

- The new pharaoh will be awarded the red and white crown of Upper and Lower Egypt.
- The new pharaoh will also be awarded a shepherd's crook and a farmer's flail as symbols of royal stewardship. These need to be constructed in some manner unless students can find real ones.



This project could be extra credit for a student to complete at home, perhaps using the balloon paper maché technique.



Teaching Tips

While students are busy, total the Nile Travel Points records and secretly figure out which Nome will earn the Double Crown of Upper and Lower Egypt.

■ Optional Activities:

While some students participate in the games, assign others to do one or more or all of the four numbered items below. (This information—*written in the third person*—is also included on the FESTIVAL DIRECTIONS handout for your students—page 7.)

1. Write an evaluation of the EGYPT simulation and your nome. Tell how well your nome did, how what your nome did contributed to the things you personally were successful in achieving, and what things your nome could have done better.

2. Write your own Egyptian myth.

3. Draw yourself as an Egyptian in the Egyptian style, perhaps in a register form with yourself observing the things you like to do at school and at home.

4. Create a crook and flail for the crowning of the Pharaoh of Upper and Lower Egypt. (Talk to your teacher about this option first.)

You can copy game boards on a copy machine and then have students color them. If you laminate them, you will add to their permanence and be able to use them for several years.

■ Before beginning Cataract 1 :

Before this Cataract begins, do the following:

1. Decide how many of the Festival games you will want to have students participate in. Since the games are fairly short in duration, time limits probably do not need to be imposed. Consider running more than one game at a time with different groups competing. Setting up 4 to 6 game centers is a good idea.

2. Students can turn in their various cataract assignments and their concurrent activity work for immediate evaluation and Nile Travel Points, or you can collect the work for later evaluation. Whenever you collect the work, make sure that you have a place reserved in the classroom for display of the projects after they are completed. Such display is great for your room environment and acts as a motivator for other students.

3. Either gather all the materials for assigned students to make the game boards and play pieces or have them already assembled to hand out at the time your Festival play begins. Remember that you can use simple pieces of paper (nickels make great patterns for the SNAKE GAME circles.

To ensure a successful festival, we authors offer an authentic Egyptian benediction for you and your class.

May Ptah lay the foundation in your heart
May Thoth bring wisdom to your class.
May Ra continue to shine on all your endeavors.

DAILY DIRECTIONS - 1

DAYS 1-2: FESTIVAL PREPARATION AND GAMES

Materials:

- EGYPTIAN FOOD
- SENET GAME RULES
- SENET GAME BOARD
- SENET GAME PLAY PIECES
- SENET WINNER CARDS
- ROTATION POSTER

Teaching Tip →

You might want to check in your own cabinets for serving platters. There never seems to be enough.

Directions:

1. Distribute the EGYPTIAN FOOD handout. Read together and then have students volunteer to bring in items for the feast if you have decided to have food. (You can have an awards ceremony without a feast if food preparation is a problem.) If you do decide to hold the feast, you might want to give students time to go home and check with their family about what food they can bring.

2. Many options exist for game play and rotation:
   a. Decide how much time you want to devote to the competition.
   b. You may decided to have students play only one or both of the games.
   c. You may wish to run an elaborate tournament with all your participating classes or even between classes of other teachers. The possibilities are endless.
   d. We have provided a simple rotation for one class of five groups. We suggest that each nome select a player and an alternate representative for each game.
   e. At the end of each individual competition, award a Game Winner card to each winner (e.g., "Senet Winner" and "Snake Winner," and whatever Nile Travel Points you deem appropriate. When the rotation has been completed for a single game, devise second and third rotations for students with similar Game Winner cards until you arrive at a Grand Vizier for each game. Grand Viziers will then be awarded significant Nile Travel Points for their group. A Grand Vizier's Certificate can be awarded during the culminating ceremony.
   f. Here is a sample **Game Rotation Schedule** to follow:
   Teams to play (number your nomes as team 1, 2, 3, etc.)

2 and 3	1 and 4	1 and 5	1 and 3	1 and 2
4 and 5	3 and 5	2 and 4	2 and 5	3 and 4

   g. As nomes are eliminated, they can either enter a tournament for a second game or participate in an optional activity. (See the Optional FESTIVAL Activities at the beginning of this Cataract. They are also described on the student FESTIVAL DIRECTIONS handout on page 7.)

DAILY DIRECTIONS - 2

3. Distribute the SENET GAME RULES to each student and review the rules with the whole class. Use the SENET GAME BOARD and/or PLAY PIECES to demonstrate the game. You can also make overlays and demonstrate play with paper pieces or colored pens. Make sure that your class fully understands the rules and play procedures of the game. *Realize that some students may find reading such specific directions a bit tedious.*

4. Once the students are familiar with the game rules, nomes will need to select a student player and alternate to represent the team in the game play. If you will have students competing in more than one round of the game, different students should be selected so that all get a chance to play. Students can begin Festival competition as soon as the rotation has been explained and the game centers have been set up.

Teaching Tips →

Award Nile Travel Points for good sportsmanship as well as winning. Walking around the room while the competition is going on and awarding points to those behaving as you would like, preserving maat, reminds the others in EGYPT of the benefits of proper behavior.

DAY 3: GAMES CONTINUE

Materials:

- SNAKE GAME RULES
- SNAKE GAME BOARD
- SNAKE GAME PLAY PIECES
- FESTIVAL WINNER CARDS
- ROTATION POSTER

Directions:

Follow the same procedures as given for teaching the elements of SENET play.

DAY 4: FEAST

Materials:

- Food as indicated in the EGYPTIAN FOOD Nome Assignment
- Serving Plates, etc.

Directions:

1. This day can give students their most interesting moments of the simulation. Have fun with your role as "The Great Pharaoh Who Rules Over All." Invite "royalty from other lands" to join you in your celebration. **Examples**: your principal; other teachers on their breaks; and especially, parents. They love to come, be fed, be waited on, and watch their students take the parts of people from another time and culture.

Of course, you best know your class and your own tolerance level for noise and excitement.

2. Make sure students understand their roles during the feast. All Egyptian feasts had servants and slaves. You might want to have the student who owes you the most work in each nome to be that nome's slave. Believe it or not, some students covet the chance to be a slave, for they will be the only Egyptians allowed to walk around the room during the feast. (Some years I have asked for volunteers when I didn't feel confident using victims.)

Teaching Tips →

You need to know at all times who is allowed to be out of their seat.

3. Having the servant/slaves take turns is also an alternative, but I would not recommend having more than two in a nome.The advantage in having two slave/servants in each nome is that servant/slaves are not allowed to serve themselves or eat until all the nome members have had all the food they wish. With two, one can be eating while waiting his/her turn, and no student is working the whole time.

4. Slaves serve honored guests first, including yourself, "The Grand Pharaoh Over All." Instruct servant/slaves first to bring each item past the Grand Pharaoh and the foreign guests before taking it to their nome.

5. Have slaves take a platter of one kind of food to their table, serve that, then return the first platter to get a different food. You might have a servant pour out drinks ahead of time, and then the nome servant/slave can just pick them up to deliver them to the nome members.

Unless you have a very large and open classroom, acrobats should not be encouraged!

6. The spirit of ancient Egyptian times cries to have music playing at the feast. (See Resources for the Teacher.) If you lack appropriate recorded music, some students might be willing to sing, dance, or read poetry. Some years I have had stand-up comics, magicians, and even a juggler among my class members. This is also a time when the video of the WAX MUSEUM can be shown. Students love to see themselves on video.

***Remember**: The new pharaoh is the noble of the nome which traveled the farthest on the Nile in Nile Travel Points.*

7. At some time during the feast, perhaps before desserts are served, "The Pharaoh of the Two Lands" must be awarded her/his emblems of office and the throne of EGYPT.

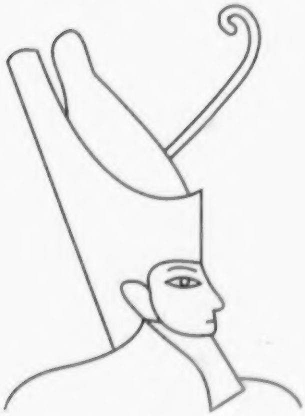
8. Awarding the Crown of the Two Lands to "The Pharaoh of Upper and Lower Egypt" should be a solemn ceremony. Emphasize to all of EGYPT that Ra made His choice clear in the shining rays of excellence of the new Pharaoh's nome, that Ptah and Thoth spoke for her/him in the quality of the crafts work and the beauty of the writing of the now ruling nome.

DAILY DIRECTIONS - 4

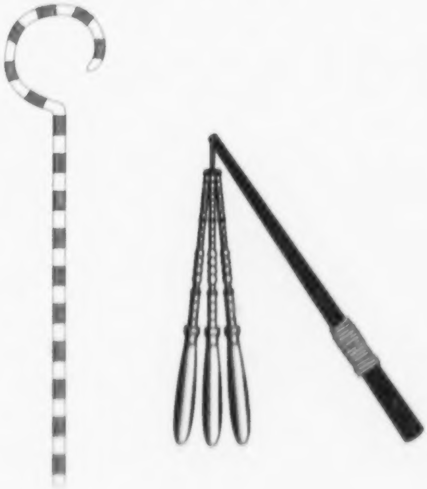
9. It would be very impressive if you have the red/white crown of Upper and Lower Egypt to award. (See Setup Directions.)

10. Have a special chair at the front of the room draped with cloth. Call up the new pharaoh and her/his court (the other members of the winning nome). Have the court stand around the pharaoh as he/she is seated on the throne. Award the emblems of office saying:

Read



> "Use the crook of the shepherd wisely, watching over Egypt and guiding all in *maat*. Use the flail carefully, knowing it is to discourage irritating pesky flies. If used harshly, it can cause pain and destruction and thus destroy Egypt's chance for immortality."



11. Then call each nome forward to honor the new pharaoh. Having them bow before the majesty of Pharaoh would be appropriate to the times.

12. An impressive award for the entire winning nome is a homework pass for an entire day's homework. These passes are quite coveted in our classrooms, even to the point of being saved as a memento of EGYPT that was never used.

13. Continue with the feast until all have eaten all they wish. The winning nome members could be seated around the Pharaoh after her/his investiture. Be sure all the slave/servants of Egypt know to bring pharaoh and her/his court the sweetest, tastiest morsels first from this time on.

14. Ensure that all servant/slaves (except from the winning nome) participate in the cleanup of the feast.

FESTIVAL DIRECTIONS

Ancient Egyptians really enjoyed feasts and festivals. Festivals honored their gods, their Pharaoh, their nome, and their nobles. The FESTIVAL is the final event to be celebrated during your Egypt experience. It begins with the playing of games, which will be competitions among individuals, not nomes, and ends with the crowning of a new Pharaoh of Upper and Lower Egypt.

■ Honor to your nome

Decide as a nome how you will decorate your nome to honor it during the Festival that will honor all EGYPT, the new Pharaoh, your nome, and Ra. Wear appropriate Egyptian attire. Whatever was worn for the WAX MUSEUM would honor this occasion. During the Festival, you will be expected to fulfill maat by carefully performing your role as noble, priest, scribe, artisan, or farmer/worker.

■ Games

Games competitions will be held first. Your Pharaoh will direct you in the nature and number of games to be played. The player who succeeds with the most wins during the games competition will be crowned the Grand Vizier, advisor to the Pharaoh, during the closing festival event.

Options:

1. Write an evaluation of the EGYPT simulation and your nome. Tell how well your nome did, how what your nome did contributed to the things you personally were successful in achieving, and what things your nome could have done better.

2. Write your own Egyptian myth.

3. Draw yourself as an Egyptian in the Egyptian style, perhaps in a register form with yourself observing the things you like to do at school and at home.

4. Create a crook and flail for the crowning of the Pharaoh of Upper and Lower Egypt. (Talk to your teacher about this option first.)

■ Other Festival activities:

While some members of your nome test their fortune and skill at games, other nome members can finish uncompleted assignments or participate in one or more or all of the following activities:

■ Feast

Your class may elect to celebrate this festival with a feast on the last day, to honor the selection of the new Pharaoh. Feasts were enjoyed mostly by the nobility. All serving was done by servant/slaves, who were allowed to dine only after all others finished their meal.

To prepare for your Egyptian feast, you will need serving platters (large plates), drinking vessels, and a table cloth or placemats. (You can make these from construction paper in the colors of your nome and decorate them with important Egyptian symbols.) No silverware is needed. You will be eating with your fingers. Laborers will be the servants at the banquet; however they will not be required to wear only a single strip of cloth around their waist as was the custom in ancient Egypt. When serving, remember that the Pharaoh is served first, then any honored guests, then the nobles, then the priests, then the scribes, and then the artisans, with farmers and workers being served last. Perhaps your nome can arrange so that the servant/slaves are allowed to take turns serving and eating All servant/slaves must assist in cleaning up after the feast. *Remember that the job of the servants is to make sure your nome members enjoy themselves.*

■ Crowning of the Pharaoh

The "Pharaoh of the Two Lands" will be named, and awarded her/his emblems of office and the throne of EGYPT during your final FESTIVAL event. Since the new Pharaoh will be the Noble of the nome that has traveled farthest along the Nile during the course of your EGYPT experience, all members of the nome will share in the Pharaoh's glory. If your nome is the honored nome, you will be seated in a place of honor, and all other nomes will honor you. You will receive first and best fruits of the tree and nectar of the vines. If your nome is not the honored nome, then you must fulfill maat and honor the new Pharaoh by bowing low before the throne.

EGYPTIAN FOOD - 1

■ Bread and beer

The staples of the Egyptian diet, rich and poor alike, were bread and beer made from wheat and barley. The bread, made from wheat or barley ground on stone, had bits of rock and sand baked right in, wearing down the teeth. On large estates, dozens of bakers would busily keep the household supplied with bread, while an equal number of brewers would strain mashed loaves of barley bread through clay sieves to make beer enough for all.

■ Seasonings

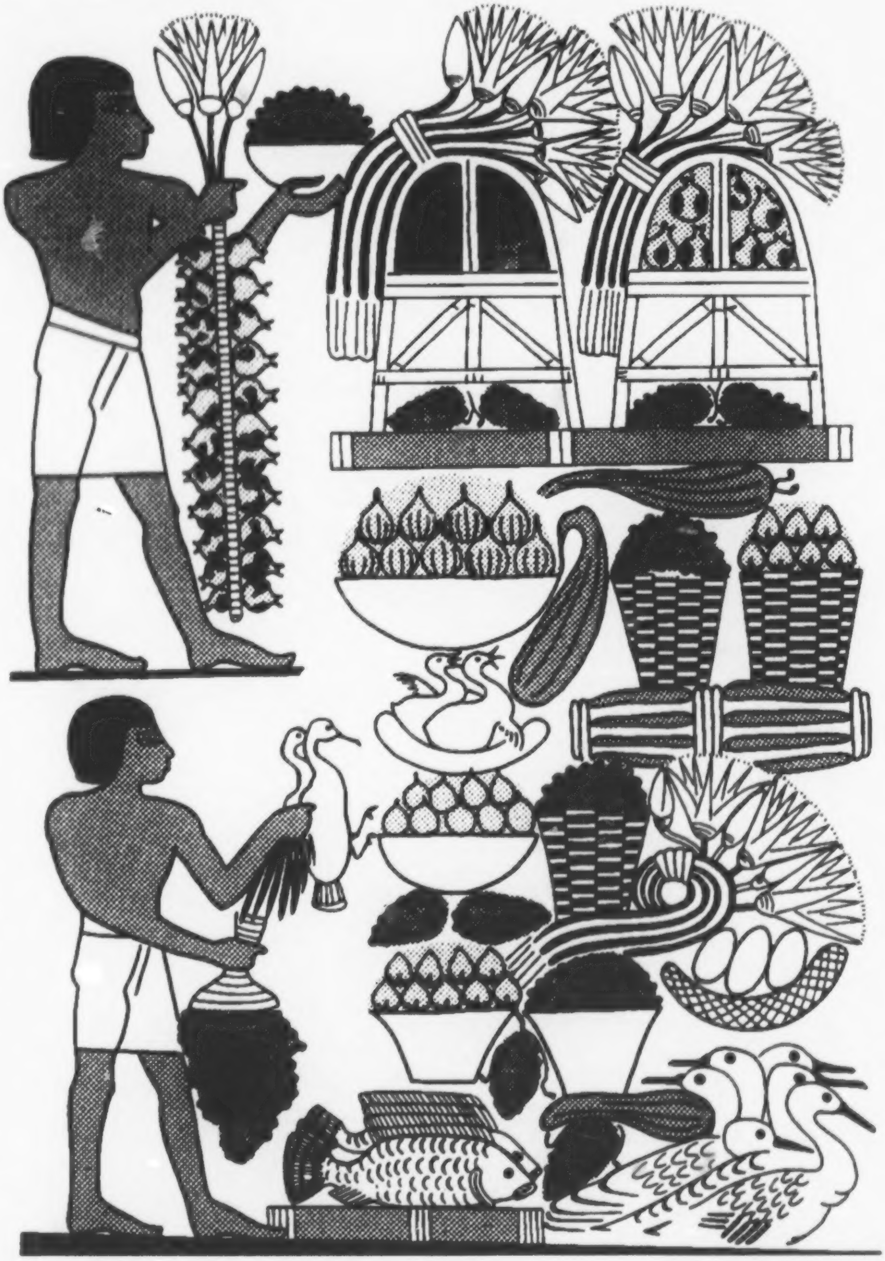
Egyptian cooks used a variety of seasonings to make soups and other items. Parsley, coriander, cumin, garlic and fenugreek found their way into their dishes. Sugar cane was not available to the ancient Egyptians, but sweet tooths would not be denied. Figs, dates, carob (a chocolate-like flavoring), fruits, and honey made their many and varied types of cakes sweet to the taste.

■ Vegetables

All Egyptians ate vegetables as well—onions, leeks, beans, garlic, chick peas, radishes, lentils, papyrus shoots, lotus root, spinach, turnips, carrots, lettuce, squash, cucumbers—and fruits such as figs, dates, apples, pomegranates, grapes (also raisins), and watermelon. Your class and wealth determined how varied your diet was beyond these basics.

■ Milk

Egyptians didn't drink milk. Although they might have cooked with milk and they might have used it to lubricate the runners of the sledges hauling stones for construction projects, milk was used to make cheese. The Egyptians, even the children, drank barley beer. They also drank wine, sometimes to excess, from containers carefully labeled as to vineyard, variety and year—all for the convenience of tax assessors, not connoisseurs.



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EGYPTIAN FOOD - 2

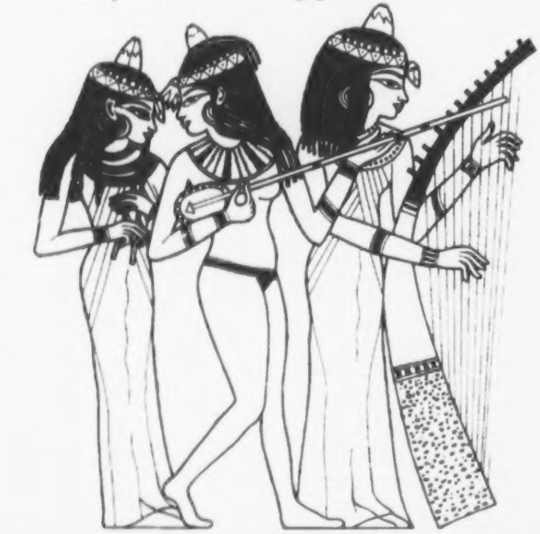
Sign of wealth and poverty

Prosperous Egyptians ate goose, duck, antelope, goat, pork and beef. Being fat from such a rich diet was happily dismissed as a sign of wealth. Most Egyptians could consume a variety of fowl, as well as the eggs they laid. Egypt was on a major migration route for birds, with the Nile as the primary source of fresh water available. The poorer Egyptians ate fish if that was all that was available. Fish was not their favorite food, though it was plentiful.

Serious dining

Feasts were loud and exuberant affairs with guests sitting on chairs only in the wealthiest of homes. Often they sat instead on the floor with a small table close by for food. Ladies often, but not always, sat apart from the men on the opposite side of a large banquet room. They would be serenaded by musicians playing flutes, harps, and tambourines or entertained by dancers, dwarves, and storytellers. Meanwhile they chose food from platters piled high with bread, figs, dates, onions, and bunches of red and green grapes. The main dish was often a hand-fattened goose, plucked and roasted on a spit over the fire. It was also brushed with a straw whisk to clean off the soot. Other choices might be pigeon, oryx, or gazelle, boiled or roasted, the head of a calf, the heart and foreleg of an ox.

Servants, dancers and musicians dressed only in a bit of cloth around the waist. Guests would carry fragrant flowers; they wore the finest pleated linen, wigs, as well as sparkling jewelry on arms, ears, head, and neck. Cones of perfumed fat were melted into their hair, dousing their head and shoulders with sticky, sweet-smelling grease.



Nome Assignment:

1. Your class may be able to prepare an Egyptian feast to honor the new Pharaoh, your nome, and Ra. If you celebrate with a feast, you will need serving platters (large plates), drinking vessels, and a table cloth or placemats. (You can make these from construction paper in the colors of your nome and decorate them with important Egyptian symbols.) No silverware is needed. You will be eating with your fingers.
2. Wear appropriate Egyptian attire. Whatever was worn for the WAX MUSEUM would honor this occasion.
3. Laborers will be the servants at the banquet. *Remember that the job of the servants is to make sure your nome members enjoy themselves.*
4. Review the variety of foods eaten by Egyptians and decide as a nome what items you will be able to bring to share with all EGYPT. Of course most of these foods taste better if they are made a part of something. For example, Egyptians ate salads with oil (not olive oil) and vinegar dressing. Also, date bars or even fig bars were Egyptian food. Bread in Egypt was round and unsliced. Cakes made with honey, carob, or fruit juice were also eaten. You might want to take this sheet home and consult with your family before making a commitment.
5. **Remember**: Egyptians did not have the advantage of research on the harmful effects of drinking alcohol. We know this practice is not good for children. However, you may bring in root beer, grape juice, or apple juice to drink as "beer" at this banquet.

SENET GAME RULES

Ancient Egyptians and games

The ancient Egyptians played many different kinds of games. Three of the board games archaeologists have found are Senet, Snake, and Hounds and Jackals. No rule books have been found, although hints as to how they were played have been found on papyri and on tomb walls. Similar Egyptian games are still played to this day.

1. Senet is a game for two players. Players move their pieces by following squares on the board in a zigzag pattern from start to finish.

2. The object of SENET is to travel from the first square (square 1) to the last square (square 30) and then "bear off" (remove) all your pieces from the board before your opponent can "bear off" (remove) all his pieces. This game is much like backgammon, where blocking your opponent's move is a major part of the strategy.

3. You will need four throwing sticks for each game. You will be throwing the sticks like dice to determine the spaces moved. After you throw the sticks, use the following gray box information to determine your moves. (The sticks have one black—or marked side—and one clear side. It is the number of clear sides that determines moves.)

   1 CLEAR SIDE UP:
   Move 1 space. Toss sticks again.

   2 CLEAR SIDES UP:
   Move 2 spaces. Pass turn to other player.

   3 CLEAR SIDES UP:
   Move 3 spaces. Pass turn to other player.

   4 CLEAR SIDES UP:
   Move 4 spaces. Toss sticks again.

   No CLEAR SIDES UP:
   Move 6 spaces. Toss sticks again.

4. Each player has five PLAY PIECES: one player uses white; the other uses black. In ancient Egypt the board pieces were spools and cones. Place the pieces on the board on squares 1-10 (see the diagram) with the white pieces on the odd numbered squares and the black pieces on the even numbered squares.

5. Take turns tossing the sticks. The player that tosses a 1 first begins play, moves a piece one space, and then tosses the sticks again, continuing to move pieces until tossing a 2 or a 3. After a toss of a 2 or a 3, the player moves a piece the correct number of squares and passes on the turn to the other player.

6. Landing on an occupied square bumps (exchanges) the opponent's piece back to the square the bumping piece was occupying.

7. Two pieces in a row of the same player's pieces cannot be bumped.

8. Two pieces cannot occupy the same square.

9. Three pieces in a row of the same player's pieces cannot be passed by an opponent's pieces.

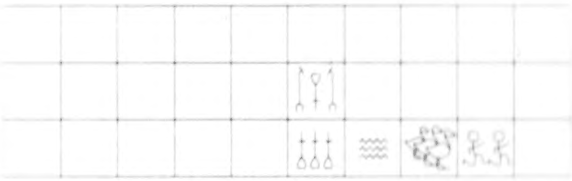
10. If no piece can move forward, one must be moved backward.

11. If no piece is able to move, the player must pass on the turn to the opponent.

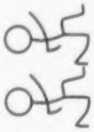
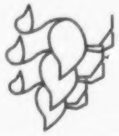
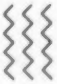
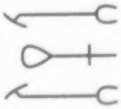
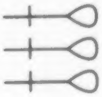
12. No piece may be removed from the board if any of the moving player's pieces are on the first row (squares 1-10).

13. Squares 26, 28, 29 (the nefer, the geese, and the scribes) are safe squares; a player's piece may not be bumped from these squares.
14. The water square is a hazard. Players must go to the 15th square after landing in the water. If the 15th square is occupied they must go to the first square on the board or to the unoccupied square as near to the first square as possible.

SENET GAME BOARD



SENET GAMEBOARD

10	11	30
9	12	29 
8	13	28 
7	14	27 
6	15 	26 
5	16	25
4	17	24
3	18	23
2	19	22
1	20	21

SNAKE ("MEHEN") GAME RULES

■ Ancient Egyptians and games

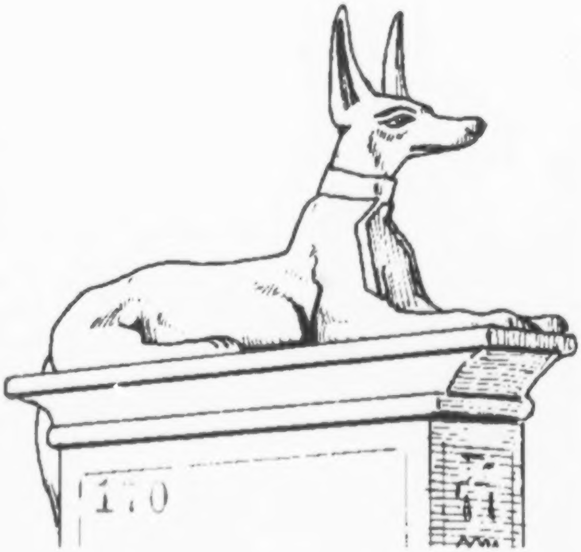
The ancient Egyptians played many different kinds of games. Three of the board games archaeologists have found are Senet, Snake, Hounds and Jackals. No rule books have been found, although hints as to how they were played have been found on papyri and on tomb walls. Similar Egyptian games are still played to this day.

■ SNAKE

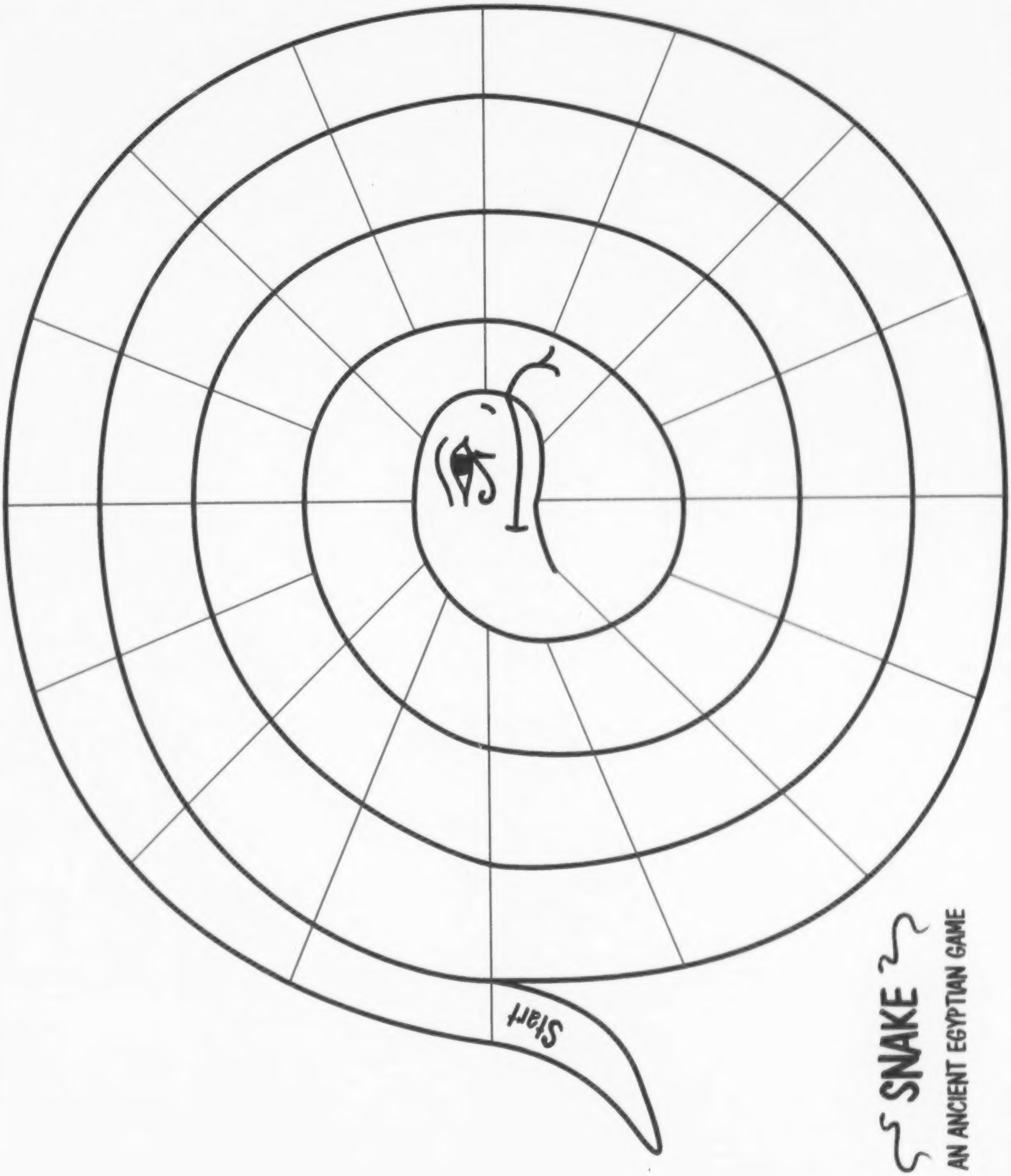
One of the earliest board games found was the SNAKE GAME. It was so named because the board represented a coiled snake with its head in the center of the board. Some stone counters have been found carved with the names of Egypt's earliest pharaohs. So play on! You and your nome are in the company of Ra's sons.

■ Directions for playing the game:

1. Play this game with two to five players.
2. Each player must have three pieces to play on the game board. Each player should cut out three circles of construction paper or posterboard of half-inch in diameter and put the hieroglyphics of the first letter of their first and last names on their pieces.
3. Shuffle the cards and put them in a pile.
4. Take turns drawing a card and moving the spaces indicated. A player may move any piece on to or around the game board on any turn.
5. A player's piece cannot occupy the same space as another player. If a move would put the player's piece on the space of another, they exchange spaces.
6. A player's piece may not exchange with another player's piece if the player has two pieces in a row.
7. If a player is unable to move any piece forward, the player must move a piece backward.
8. The player wins who gets all three pieces to the eye of the snake first.



SNAKE ("MEHEN") GAME



SNAKE

AN ANCIENT EGYPTIAN GAME

SNAKE CARDS - 1

MOVE AHEAD

|

You have just helped Imhotep complete the Step Pyramid to help Pharaoh Zoser climb the stairway to the heavens. All of Kemet marvels at your accomplishment. Celebrate by moving ahead 4 spaces.

MOVE AHEAD

| |

You are priest of the temple of the Apis bull at Saqqara. A new pharaoh, Amenhotep IV, has taken a new name, Akhenaten. He has decreed that the only true god is Aten, the sun. You lose much wealth and go back 6 spaces.

MOVE AHEAD

| | |

Piye the Nubian invades Egypt claiming to restore order and the proper worship of the gods. Your farm is in the way of the army and your crop is trampled. Go back 3 spaces.

The gods are angry at you. You have not given proper offerings at the temples; you have only offered bread and beer with a high pesu. They read the labels! Go back 6.

You are a scribe in the court of Pharaoh. You forget your palette and kit when he calls you in to record a letter. You back out with many apologies to go get it. Go back 3 spaces.

SNAKE CARDS - 2

MOVE AHEAD

|

Due to a high Nile, the hard labor of the farmers, no locusts and few hungry hippopotami, the harvest of emmer wheat and barley exceeded all expectations. Rejoice in Ra! Go ahead 6 spaces.

MOVE AHEAD

| |

A new pharaoh receives the Crown of Upper and Lower Egypt. Put on your shenty or gown, your kohl eyeliner, and finest papyrus or leather sandals. Join in the festivities at Memphis and move forward 7 spaces.

MOVE AHEAD

| | |

The Hyksos invade across the desert on wheeled chariots, with curved scimitars, double curved bows, and body armor. You have no chance against them until you learn to make such chariots and weapons for yourself. Return one piece to the start and begin again.

The nobleman of your nome hosts a feast to which you are invited. Enjoy and move forward 5 spaces with your lotus blossom and melting perfumed wax cone.

The inundation inundates your tomb, destroying tomb paintings to guide you through Duat. It will take months and many of your hard earned debens for artisans to repair them. Go back 5 spaces.

SNAKE CARDS - 3

MOVE AHEAD |	MOVE AHEAD |
MOVE AHEAD | |	MOVE AHEAD | |
MOVE BACK | | |	MOVE AHEAD | | |
MOVE AHEAD | | | | |	MOVE AHEAD | | | | |

SNAKE CARDS - 4

MOVE AHEAD

|

MOVE AHEAD

|

MOVE AHEAD

| |

MOVE AHEAD

| |

MOVE BACK

| | |

MOVE AHEAD

| | |

MOVE AHEAD

|

MOVE AHEAD

|

FESTIVAL GAME WINNER CARDS

Senet Winner Award

Snake Winner Award

Master Page

GRAND VIZIER CERTIFICATE

Grand Vizier Certificate

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****IMPORTANT ****

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